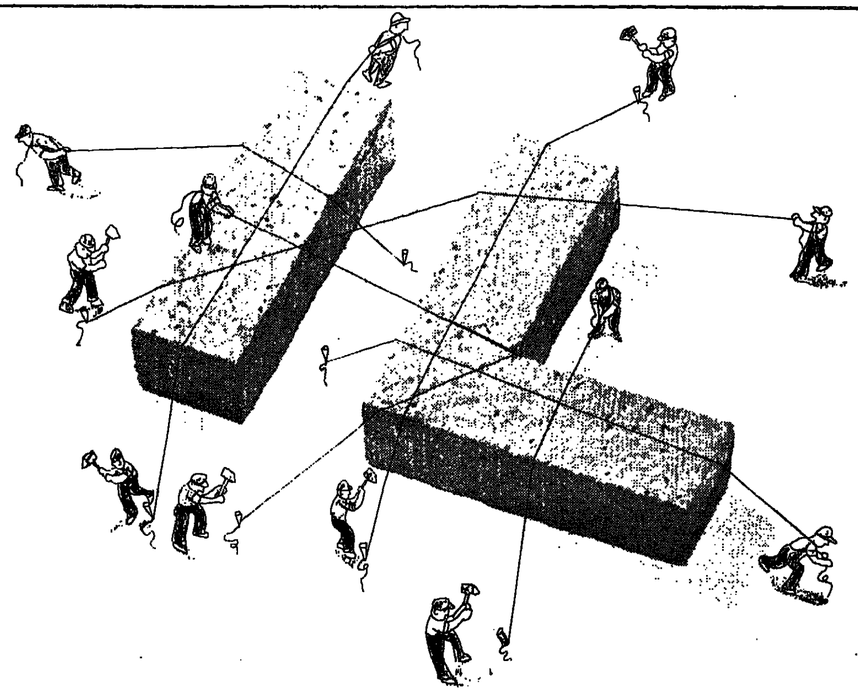


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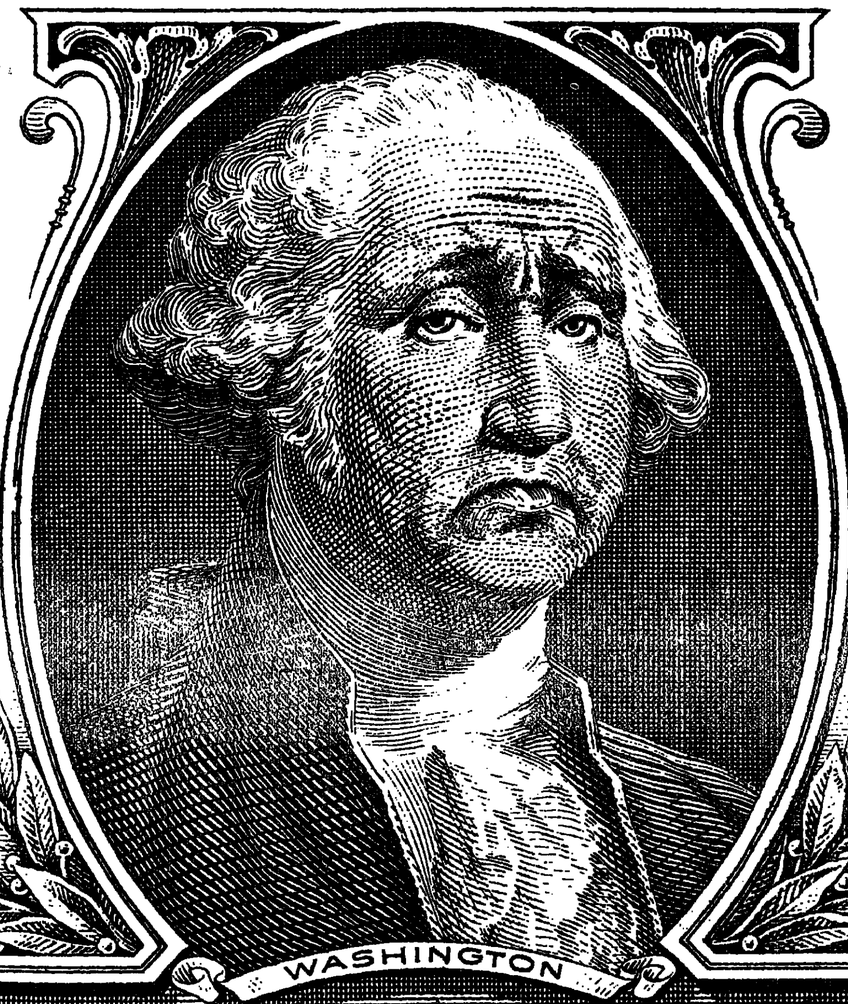
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The dollar crisis: Page 5

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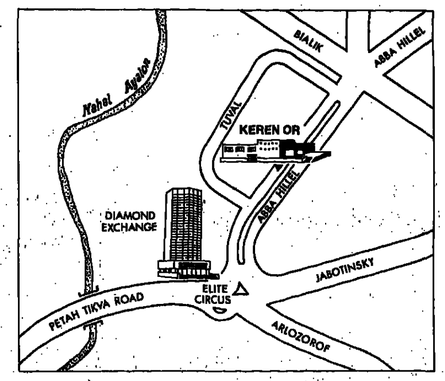
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Cover Picture: G. Washington feels down in the mouth on a U.S. dollar bill (Berlyne).

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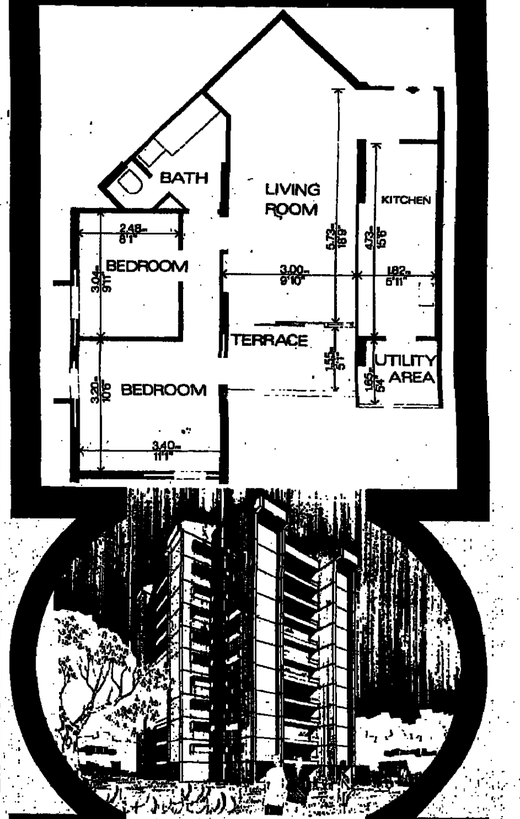
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The DOLLAR crisis

Moshe Ater

HOW SICK is the dollar? And is not its decline affecting our currency and straining our economy?

Since the Israel lira is linked to the dollar, a lower exchange rate of the American currency is tantamount to a devaluation of ours in relation to everyone else's, with all the strains and stresses that accompany a devaluation, such as higher costs of imports and rising cost of living. Nevertheless, one is wrong to regard either the dollar or the lira as sick currencies. Indeed, many experts feel that the current decline is the best course they could adopt.

Economists are used to crying wolf when the public does not sense any danger. But as regards the current monetary jitters, they are doing just the opposite: telling people to stop worrying about exchange rates which do not really matter, and think about production, consumption, employment economic growth, and not about money (which is merely an instrument for the rest) and especially not about the value of that money abroad.

Two years ago bankers, businessmen and eminent dons were arguing that floating exchange rates would ruin international commerce and stifle economic growth. However, within a short time world trade has adjusted itself to the new conditions and is now booming as never before. The dollar weakness has hurt nobody except a few speculators who backed the wrong horse. Even within the European "snake" of currencies, which are maintained at mutually fixed parities, revaluations (like the recent one of the DM), or devaluations, are no longer taken all that dramatically.

We have grown up in the belief that monetary stability — including stable exchange rates — is a precondition of a sound economy. This belief is enshrined in the constitution of most central banks, including the Bank of Israel. But like so many other beliefs, this, too, turns out to be an illusion, a superstition.

Price and wage creep — i.e. inflation — is now recognized as a normal state with which every nation must come to terms, and which has its merits if not indulged in to excess. Similarly, fluctuating exchange rates may be inconvenient, but they have their advantages. In any case, once one gets rid of the idea that a dollar — or any other currency — has a certain "intrinsic" value, there is no reason to view a change in its exchange rate as a crisis, or to regard speculative activity in connection with such a change as a vice.

Common COMMONSENSE argues that "money cannot be disappointing at an unprecedented rate. Nevertheless, world economy has been growing at an unprecedented rate. In 1972 industrial production in the O.E.C.D. countries increased by about 7 per cent, and the growth in the current year since the first quarter in the U.S., Germany, France and Britain — which together account for two-thirds of the non-Communist world economy, and set the pace for the rest of it — output is exceeding official forecasts.

America is now experiencing one of the strongest booms in its history. Germany's gross national product is growing by almost 8 per cent in spite of attempts to cool the economy. It is still a moot point whether the revaluation of the DM will retard this growth for hitherto, German export surplus has been soaring in spite of a steadily rising exchange rate, and damn the textbooks.

Japan, too, expects a GNP advance of over 11 per cent, despite an even greater revaluation of the yen than that of the DM. French economic activity has been quickening. Even laggard Britain is currently certain of achieving a 6 per cent growth rate. And this massive advance of the industrial countries coincides with a worldwide scramble for raw materials and farm products, which is boosting the output and economic growth of less developed countries too.

It goes without saying that this tremendous expansion could not proceed without the requisite purchasing power, without the wherewithal to finance it. But the fact is that the money is available. Even among the have-nots of the Third World, economic progress is more hampered by national jealousies and natural catastrophies than by the oft-forecast shortage of liquid means; while in the advanced countries, credit and monetary policies are at every government's disposal.

With the price level rising by an annual 7 to 10 per cent — two to three times the rate of a few years ago — no shortage of demand need be expected. In a world economy floating on such a monetary tide, it may be difficult to keep abreast of the general progress, or not to exceed it; but such problems need not assume major proportions.

IN THIS brave new world of ours, however, more or less free of monetary constraints, stable values are not the only concept that goes overboard. Many other accustomed practices must be reappraised. Thus, it has been argued that with exchange rates floating — that is to say, dependent on market forces, and no longer required to defend a fixed parity — reserves of foreign currency at the central banks can also be dispensed with.

Anyway, with the demise of gold as a monetary standard (and in spite of the fledgling S.D.R. currency), there is no accepted international means of payment. Accounts between different countries are no longer settled by transfers of bullion or of any national currency used as a "reserve," but largely by mutual credits, and by eventual adjustment of trade and capital flows.

Even the dollar is not helped by the fact that the U.S. still commands a huge stock of gold and many other assets which could be realized in case of need — for it does not draw on those reserves, preferring to let the dollar find its market level as best it can. On the other hand, it is not the reserves backing them that give the DM or the yen their strength; it is, rather that these reserves have been accumulated as a result of West Germany's and Japan's unassailable export performance. From this angle too, it is trade, not money, that matters.

THE NEXT STEP in the reappraisal of conventional economic wisdom is the assignment of a new role for the central banks in directing international capital flows by including in their portfolios (i.e. reserves) not only liquid, preferably state-backed, securities, but also industrial equities, as well as by promoting private investments abroad. A major opportunity for such action is seen in the current need to balance the massive outflow of funds which is weakening the dollar rate of exchange, and thus increasing the competitive edge of U.S. exports beyond what the other industrial countries would willingly accept.

American investments abroad — lured by yields achieved there at a rate about double that of profits at home — have by now amounted to $90b. (as compared to $14b. of foreign investments in the U.S.). If this flow could be reversed in response to the lower price of American securities in the wake of the decline in the dollar rate — the monetary strains would also be relieved, and the American trade offensive would be blunted somewhat. Another source of relief would be the channelling to fixed investments of the spare funds currently being accumulated in the Arab oil states.

However, such a mixture of state intervention and investment would go far beyond what has hitherto been acceptable in international finance. Even the U.S. would not necessarily welcome massive investments of foreign capital in American corporations. Nor would Arab governments agree to any curb on their freedom to use their "hot" money as they wish.

In any case, such a policy could hardly be implemented without top-level political understanding. The central banks would no longer have to worry about the exchange rates of their respective currencies; but the governments involved would have to have more concern about such matters as cooperation in industrial development, the use of economic resources, employment and so on.

UNFORTUNATELY, at this juncture one has to admit that the progression from monetary to real-thing economics has not been an unmixed blessing. Though world economy is currently booming, nobody expects the boom to continue by itself, while the control and guidance of economic performance is becoming increasingly difficult with the advance of inflation. Getting rid of the monetary illusion also implies the reduction of money to one of its basic functions — that of a means of exchange — and the loss of its other function — that of a store of value and a means of payment. As a consequence of this development economic authorities can rely less and less on loose, indirect, monetary controls; they must resort increasingly to crude, direct, administrative controls by decree, by wage and price freeze, even by rationing of scarce resources.

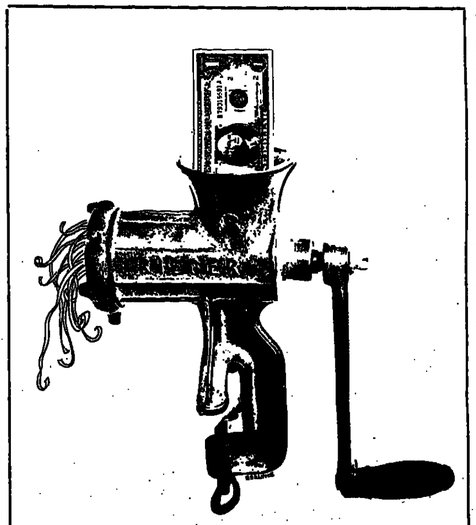
The great progress made by the world economy since the last war has been achieved largely as a result of the relative monetary stability that was maintained by the Bretton Woods system. This facilitated not only the free flow of trade, but also the free flow of capital and credits, both public and private. In the new system of rapid inflation, floating exchange rates and expanding economic controls, this free flow is easily jeopardized, while international cooperation in coordinating trade and investment policies is still largely wishful thinking.

True, we are witnessing the emergence of major trade (and monetary) blocs; but their mutual relations tend to become increasingly strained, and the more governments get a free hand in directing their national economies without caring about external (i.e. balance of payments) constraints, the more difficult becomes the adjustment of different and incompatible policies, and the avoidance of crises.

"We may have reached the end of an era in which it was possible to manage economies within tolerable limits without too much hardship or adjustment," wrote the London weekly "The Economist," a few weeks ago, trying to explain why, in spite of the world boom, most economists expect a slump to develop next year, and leading stock exchanges are dominated by bears.

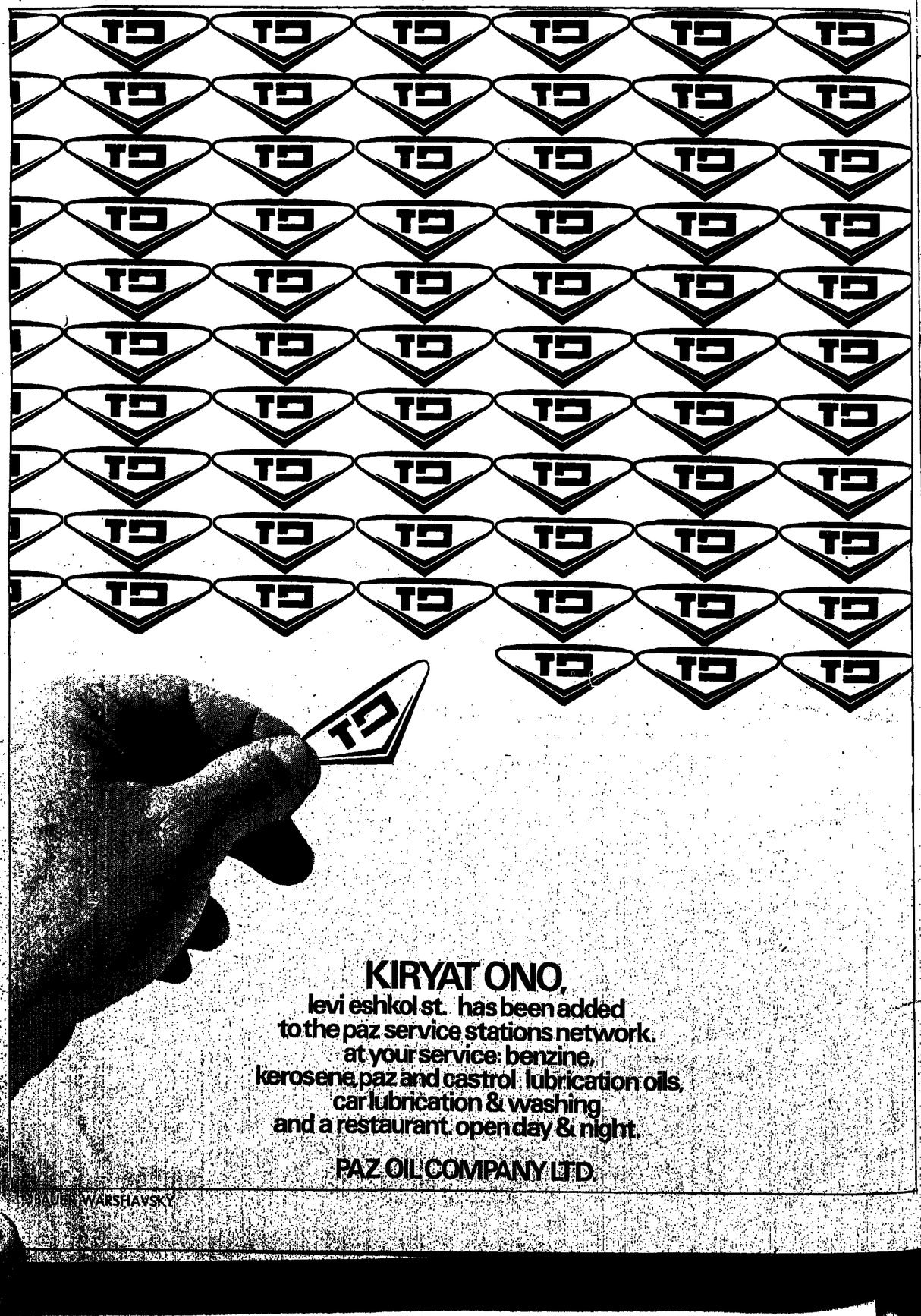
The slump could be avoided if one could agree to let world inflation proceed. However, for good or ill, the wind is now blowing in the opposite direction, as the opinion is gaining ground that inflation has already assumed dangerous momentum of its own.

If one cannot rely on inflation (i.e., excess demand), next door, one has to pay more attention to securing employment at home, which easily leads straight to beggar-my-neighbour policies by means of devaluations, tariffs, and other trade discriminations. Of course, we have not yet gone as far as that. But it would be unwise to overlook the current trends. And it is surely no mere coincidence that it is the U.S. which combines glaring unconcern about the dollar's declining exchange rate with growing concern about its domestic inflation and with an increasingly aggressive foreign trade policy.



Conventional economic wisdom is due for an overhaul. A sound economy need not be based on stable exchange rates, and fluctuations in those rates need not be viewed as signs of a slump. This is the main lesson of the current "dollar crisis," to which Israel is linked.

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Parliamentary Report By Lea Ben Dor

PENALTY OF SUCCESS



Minister Galili: in search of a formula. (Israel Sun)

THE SEVENTH Knesset has wound itself up. It was done a little self-consciously, for the opposition parties may be expected to call urgent special sessions for motions on any matter that looks as though it might be discreditable to the government, and of election benefit to themselves.

The years of the Seventh Knesset have been good years in many ways, though not easy ones. The cease-fire came into effect on the Suez Canal and despite the early threats that it was only temporary, it survived and became a reasonably sturdy growth. Murder and terrorism in the Gaza Strip have been almost eradicated, most of the people in the Gaza camps are working, and no longer afraid of being blown up at the bus stop; the West Bank has been moving along at its own leisurely pace, with money flowing in for improvements through the 50,000 or so persons working across the Green Line. If there is no peace, and no reasonable suggestions for peace, there is a good deal of talk about peace floating around.

The terrorist organisatons have experienced conspicuous losses and failures as well as the two or three bloody and senseless successes that made newspaper headlines, but did not weaken Israel's defences. Finally, but not least important, the relaxation of the military and political situation has enabled domestic problems to gain attention, the most important of them being that the poor have not improved their condition as fast as the well-to-do, with the result that the gap between them has become wider.

THE QUESTION is, of course, what part the Knesset has played in all this. There is the primary, basic element. The public elects the Knesset, and the Knesset supplies a government that can, at least in theory, be turned out again if enough of its supporters join the opposition. The issues on which our governments have fallen, or been seriously threatened in the past were most often of a marginal character consisting of a religious issue that a small coalition partner was pressing.

It is perhaps a chance that the two genuine dividing lines of opinion that exist in political circles in Israel cannot be moulded by the Knesset. This line divides not simply doves and hawks, but those who believe that the "Green Line" is an arbitrary result of war, never recognised by Jordan, and does not present settlement on each side of it land is available, and those who hark from those actively opposed to any close coexistence with the Arab population on the other side of the Line. This opposition may derive from a variety of causes. The question of peace does not really come into it, not to any significant degree. Dayan may plead, like the sponsors of the latest Security Council resolution, that no "facts" should be created across the Green Line in order not to prejudice the prospects of peace, but they cannot produce any Arab spokesman of importance who will say that peace is possible if Israel will cease developing the sand dunes in the desert south of the Gaza Strip at the Rafiah Approaches.

The two views represent a deep difference of approach, the one Zionist-ideological-purist, deriving from pre-state and even pre-Palestine ideological considerations concerning the Jewish people as it was in Europe up to 1920; but also many of the veterans' grandchildren, who have grown up isolated from the Arabs of neighbouring states, and even from the Arab population of Israel and for whom Israel's military strength is so axiomatic that they are not prepared to consider security a problem. The other is Zionist-pragmatical and says both that the insulation, both voluntary and enforced, of the first half-century of settlement in this country brought war and that we should aim now at a policy of conscious co-existence.

It is not altogether a coincidence that these two views now co-exist uneasily in the Labour Party. They represent the two realistic policies before us, as opposed to the incorporate-all-the-occupied territories in Israel whatever their populations think, of Gahal, and the return-every-foot of the left-wing groups. At first sight it does not seem to matter so much that the ideological split should come inside the ruling party rather than between it and a viable opposition. In fact it means that the public is disenfranchised and will have no way of expressing its opinion on this crucial question when it drops its voting slip into the ballot box in October. That is, unless the unlikely happens, and Minister without Portfolio Israel Galili, the Labour Party's expert on devising formulas, fails to come up with an elastic draft platform.

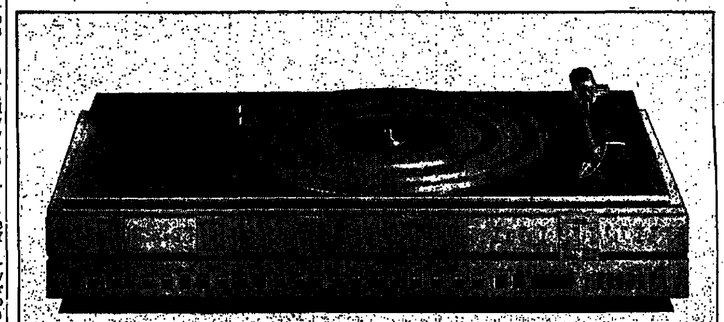
THE ELECTIONS may thus mean very little except for the small left-wing groups now seeking to combine. They are, almost exclusively, an educated, academic, fairly prosperous lot that cannot expect to find a common language with voters from the deprived group that is beginning to get attention. Financial help does not solve their real problem, which is mainly that of incomplete absorption into the general mass of the people, though they may have arrived close to 25 years ago and many of them are now Israel-born. The help they get comes from the government and welfare agencies, it has been stepped up rapidly in the past few years, and now involves sums in the range of IL600 a month for large families. They have no reason to vote against this government, especially in favour of moves intended to benefit West Bank Arabs in a mythical future peace, the same Arabs against whom they fought during their army service. The underprivileged without vote left, and the "Panthers," for instance, have already backed out.

IF THE VOTER has no real choice he must rely on his one-party machine to give him good government. We have not done so badly. Mr. Ben-Gurion, in his day enjoyed the almost fatalistic confidence of the general public, coupled with the passionate distrust and dislike of small, highly sophisticated political groups. Mrs. Meir does even better, for her firmly middle of the road views do not stir up much criticism, which is directed instead on the one hand at Defence Minister Dayan by the doves, at Histadrut Secretary General Ben-Aharon by the employers and some economists, and at Finance Minister Sapir by those who claim that he dominates the entire party not by means of ideological persuasion, but by discerning allocation of party funds.

In the last hours of the Seventh Knesset, Mrs. Meir plunged into the social issues, but not as an election stunt, for the study on disadvantaged youth which she discussed was ordered two years ago. It should not have escaped the economists and the successful contenders in the past strike season that she would not be averse to closing the gap between rich and poor in part by making sure the rich will be less rich "by more just taxation"; for several years now, a commission has been remodelling the tax system because it bears down too hard at least on medium earners pushed into the super-tax class by devaluation and inflated nominal earnings. Mr. Sapir, in fact, has just said he would cut tax rates again, and make the loss of revenue good by stopping the tax-free benefits widely distributed to earners in all classes, including port workers. So, again which Mapai do you vote for? Hers or his?

AS LONG as political differences are worked out in the privacy of the committees at various levels of the Labour Party the need to appeal to the public is limited, and it does not matter very much if half of the party's members in the Knesset obediently echo and expound the views of the leadership. There is no need to put anyone on the list whose originality might appeal to the voters and possibly even get across to opposition members in the House. While this continues, it would make very little difference if Knesset Speaker Yeshayahu were to succeed in reducing the number of long, formal speeches, or even to hold debates entirely on the floor.

The rostrum would not matter if speakers were not divided into those who know their party will remain the government, and those who know that it will not become the government. Thus it does not make all that much difference whether anybody listens to them or not. That is the penalty of success.



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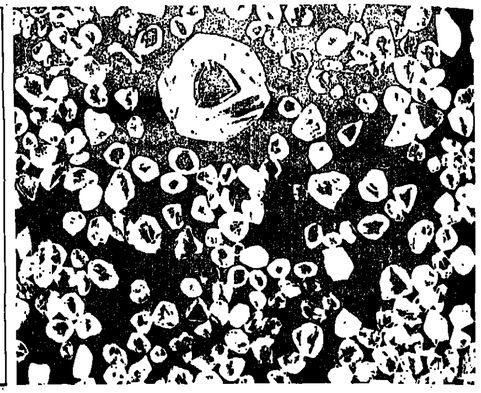
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Sheff Adv. A. Shaw. A. Gad



THE LURE OF DIAMONDS

Diamonds were once thought of mainly as a girl's best friend. Today, they are also highly regarded as a man's hedge against inflation. In search of the facts behind the glitter, ALIZA MORINI ventured into Ramat Gan's mammoth Diamond Exchange. Here is her report. (Photographs by Shimon Fuchs)



SEEN AS A towering monument to conspicuous consumption, the Diamond Exchange in Ramat Gan may raise questions about social values. About 4,000 people come to this 28-storey building each day; about half are employees, the rest traders, including many from abroad. The skyscraper on Rehov Jabotinsky houses only the infrastructure—financial and merchandising—of the industry; over 10,000 production workers in cutting, polishing, and so on are scattered elsewhere, in Tel Aviv, Netanya and Jerusalem. Directed exclusively by men, this high-priced complex of activity ends up as jewellery intended almost exclusively for women. (Israel's output of industrial diamonds is negligible — less than 1 per cent of the total.)

Diamonds are meant to dazzle the eye, but the current boom grows out of their value as a hedge against inflation. It seems to be part see-saw, part feedback: money gets weaker, diamonds get stronger. Ideology and inflation aside, the daily plots and subplots developing in the vertical, air-conditioned beehive would probably make a fine book, along the lines of "Hotel" or "Wheels." A brief visit is inadequate even for a listing of characters, but the title is easy: "Carat."

(One carat, incidentally — the word comes from the Arabic and *may mean the fruit of the carob* tree — equals .2 of a gram. Israel's industry formerly specialized in the smallest stones, but now 10-carat gems are not unusual.)

ISRAEL IS now the world's largest source of finished gem diamonds. In addition, trading at the Ramat Gan Exchange, which at present amounts to nearly $6m. daily, is probably also a world record for transactions under one roof. (Amsterdam's two *exchanges together perhaps* exceed this figure.)

These world records were not foreseen when the building was opened in 1968. On the contrary. "Everybody was pessimistic," a spokesman for the Diamond Centre told me. "It was thought that the space would be very hard to fill. At worst, so people believed, it might end up as a hotel or a hospital."

Construction coincided with the recession; only five elevators were planned. These are now constantly jammed and two more are soon to be installed.

From Ackerman to Zwiebel, some 250 firms are listed on the ground floor directory. But first you go through security. Five policemen check two queues of visitors: people arriving, who turn in their identity cards and receive a pass, and those departing, who go through the reverse process.

Together with a visiting tourist, I was shown around the building by Mrs. Martha Vardi, who handles sales promotion for the Diamond Institute and who was greeted with enthusiasm by everyone we met — from the president of the Exchange, Moshe Schnitzer, in his top-floor office to *the waiter who served us first*-rate trout and sole in the restaurant.

AT PENTHOUSE level, with a remarkable view of the cities of the plain far below, in a Hope-Diamond-sized office designed by Dora Gad and equipped, like many in the building, with closed-circuit TV, Schnitzer does what he says all successful diamond men do: eat, drink, and sleep diamonds. He is president of both *the Israel Diamond Exchange* and the Israel Diamond Exporters Association, and the country's top exporter: $27 million worth last year. (But everybody's figures are going up. Last year's total exports, a record $385m., may reach $600m. this year. In the first six months of 1973, exports were $289m., 66 per cent higher than in the first half of 1972, and more than the total for the whole of 1971.)

Mr. Schnitzer, who was wearing a blue sports shirt, is attractive, suave and casual; in fact, everywhere I went I found a *peculiar absence of hysteria, which* is so much a part of that other Jewish domain, the garment industry. Or perhaps he was just tired. He has been around the world "about 30 times." I asked about his workday.

"From seven a.m. to about two p.m.," he answered, with a relaxed smile. Much of this is spent in entertaining foreign buyers.

"When they are Jews, it's no problem, as they usually have relatives here. But tomorrow, for instance, I'm having a Chinese buyer from Hong Kong, for two days... Yes, he comes purely on diamond business."

JAPAN, Singapore and Hong Kong are, as one might assume, increasingly important customers; they bought for $114m. in 1972, almost twice as much as in 1971. The affluent Japanese are inscrutable even to Jewish diamond merchants, one of whom told me, "The Japanese laugh all the time — and speak not a word of anything but Japanese."

The Japanese are now beginning to buy diamonds from the Russians. This I learned in an equally relaxed conversation in another top-floor office which belongs to Akiva Singer, General Secretary of the Diamond Manufacturers' Association and 31 years in the business.

I had noticed a group of high-ranking police officers waiting in the ante-room to a top-floor meeting hall, and when I talked to Mr. Singer, I raised the subject of security in the building.

"By sheer chance, a meeting is going on next door on that very matter. But we don't talk about it. And so long as we don't — we have security."

Until about four years ago, there were thefts within the building; but since then, Mr. Singer continued, more effective measures have been taken. He refused to go into any discussion about them, beyond the *information that each office in the* Exchange is in direct contact with the police.

What precisely goes on in all these offices? For an outsider, an overall grasp of the activities is impossible. Our next stop was at Orah Diamonds Ltd., where Moshe Noam, who runs the firm in partnership with W. Moskowitz, greeted Martha Vardi with delight and me and my tourist with great cordiality. More closed-circuit television; then to a little room with about six men seated round a table, and little tissue-paper packets in view. (Personally, I am charmed that there has so far been no packaging advance over those slim rectangles of folded tissue paper used to transport hundreds of thousands of dollars' worth of gems.) One of the men turned out to be an Israeli now living in Milan, on a buying trip for the Italian market. Another was a cutter — "the best in Israel," said Mr. Noam. Yet another, if I am not mistaken, was a customs agent. I have no idea of precisely what jobs they were doing.

"You see this five carat diamond?" asked Mr. Noam, unfolding some blue tissue paper. "It's worth only $15,000. If it were white, its value would be $100,000. But as you can see, it's yellowish." I did not see; but after a while, these uncut versions begin to look slightly like rock salt.

"Do you have any black *diamonds?*" asked the tourist.

"You find them only in detective stories," said Mr. Noam.

Orah Diamonds Ltd. exported diamonds valued at $11m. last year. This put them in the fifth place among Approved Exporters. After Mr. Schnitzer and his $27m. came B. Paz with $24m., and in third place, Simha Lustig with $18m. Simha Lustig himself is a 38-year-old war invalid, wounded as a paratrooper in the Sinai Campaign, whose dynamic work — from a wheelchair — expanded the family firm into the leading exporter to the Far East. Then came Moldawsky Bros. in fourth place; Orah; R. Steinmetz; and in seventh and eighth places, more of the Lustig family — Lustig Bros. and Haim Lustig.

More family relationships turn up a few doors down from Orah Diamonds Ltd., where we found Orah Jewellery run by Monique

Continued on page 9



Continued from page 8

Noam, a daughter company in the literal sense.

Orah Jewellery is unique in that it is the only place in the building where a private visitor can buy something — not loose diamonds, but "unique, hand-crafted gold jewellery with precious gems." Monique and Connie, both in sleek-fitting slacks, run what is really a couture boutique, where "you have to know somebody to get in."

Customers include well-heeled Israelis as well as tourists and, said Connie, who worked in the trade in Italy and France, "our idea is to give people what they can't find elsewhere. Last week we had a customer who wanted a pair of earrings — one with a pink stone and one with a blue. We made it for her, of course."

PLUNGING DOWN 20 or so storeys past millions of dollars worth of deals in process, we approached the bourse itself. My tourist and I expected an arena of excited price-quoting and competitive shouts, rather as I imagine the soybean exchange to be these days. But, Martha Vardi told us here we would find calm and quiet reigning. The diamond industry is run on oral arrangements, on a credit basis, with no written contracts. Transactions are sealed with the universal phrase of the diamond trade, *"Mazal and bracha."*

"And if anybody cheats," she said with satisfaction, "he's out of this exchange — and out of every other exchange in the world."

We passed the guard (nobody, except *manufacturers, may enter* the floor, or leave it, carrying diamonds) and were in a large, well-lit, quiet area big enough to accommodate several tennis courts, with about 35 large black tables, each seating perhaps 18 people. The place struck me as a cross between a chess club and the dining hall of a religious kibbutz. An unintelligible public-address system added something of the air of an airport waiting lounge (but a Swiss one — much too quiet for Israel).

An elderly gentleman in a pale linen jacket (most unusual — there were mostly shirt-sleeves) greeted Martha Vardi enthusiastically. Contemplating a purchase, he worked with an entrancingly old-fashioned scale with a set of tiny graded weights, a pair of tweezers, and a series of discs the size of a sink strainer, with holes of varying sizes. Attache cases were *much in evidence; so* were *kipot*. In the crowd of perhaps 350 men I saw only one woman — the widow of an Exchange member. There are very few women altogether among the thousand or so members and all are widows of men in the trade.

"Yes, compared with exchanges elsewhere we are very much one family," said Joseph Nadel, who has been in the industry since 1937 and is 12th in the list of approved exporters. "Compared with, say, the New York exchange, we have an absence of competition. Our margin of profit is much smaller, and we have fewer bankruptcies."

A description in the February issue of the London "Retail Jeweller" of a visit by an English trade group to the Ramat Gan bourse notes that the visitors "were able to listen to and even take part in deals being made — an unheard of freedom in any other bourse in the world. The extraordinary fact was that no-one was upset..."

As you leave the the bourse you come to what looks like a cashier's booth; just inside the bars is a little tray with compartments for change: half a pound and 25, 10 and 5 agurot pieces. I wondered what kind of diamond purchase might return you five agurot in change.

"We do certified weighing here," said the red-bearded man in charge. "The scale is electronic, and for 40 agurot you can get an official receipt of the weight of your purchase."

A thick round mirror slants down at you as you pass through the two doors leading to the ground-floor Export Department — doors which are never open simultaneously. Here you are in government-department-land, the fixtures are elderly Ministry-of-Commerce style, and brown-paper envelopes are sealed with red wax. It seemed to me, however, a model of efficiency. ("Formalities of despatch are so simplified," reports the London "Retail Jeweller" admiringly, "that someone from a foreign country buying *diamonds could have them sent* on to his bank within a matter of hours.")

TWO government officials, Zvi Jacobowitz and M. Bashkin, are responsible for over $3m. in diamonds which pass through their hands each day, concentrated mostly in the hours between 11 and 3. They must evaluate all incoming and outgoing packets, to see that they check with the documents. Mr. Jacobowitz was a model of patience, in explaining valuation ("In this little package, $38,000... a gem like this is worth $4,500 today, just about twice its value a year ago..."); the mysteries of Added Value (which increases as the value of the uncut stone decreases) and ensuring that his little domain was not noisy ("Adon Fish, a little less *noise, please*").

He apologised to the dealer whose outgoing package was held up by our visit and when I marvelled at what seemed an absence of confusion in an endlessly complicated procedure, his colleague, Mr. Bashkin, seated at the table alongside him said, "An occasional error perhaps, confusion, no."

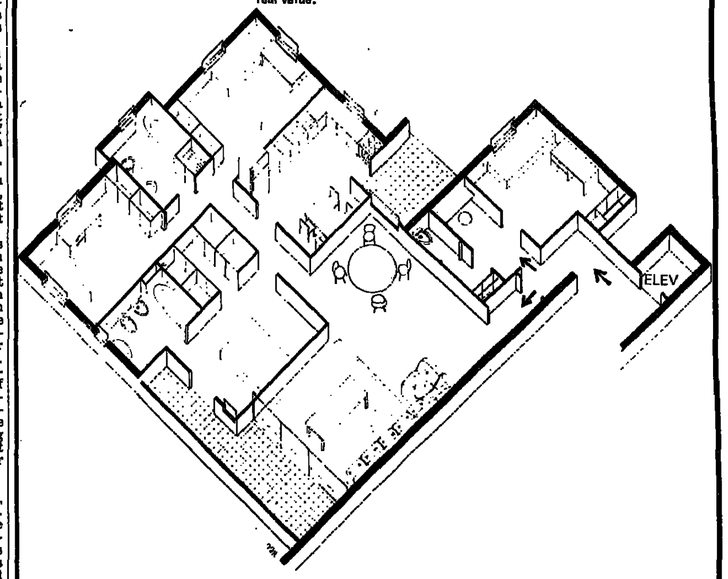
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WANTED: JEWISH LABOURERS

Founded upon the 'religion of labour,' the Jewish State now finds itself, paradoxically, short of Jewish labourers. DAVID KRIVINE offers some provocative comment on this development and some suggestions as to how it may be arrested.



ISRAEL WILL PROBABLY develop over the next 25 years into one of the more highly capitalized, most technologically oriented economies in the world owing to three factors: lack of manual labour, abundance of educated man power, and a unique access to the supply of capital.

This will be Stage Three in the economic development of the Jewish community in Palestine-Israel. Stage Two — the last 25 years — was atypical in one respect: it was marked by a large immigration of workers. (The middle classes in the West did not choose to come, those in Eastern Europe were not able to come and those in North Africa went to France.) The situation was not unwelcome: it made possible Israel's industrial revolution, whose impressive results could be seen at the recent Industrial Exhibition in Tel Aviv.

This labourers' interlude was exceptional, because the Jewish people are, in the great majority, middle-class. During the first 25 years, when Israel was still Palestine (1923-48), middle-class immigration was free to leave Central and Eastern Europe. But at the time, proletarian toil possessed high prestige. Zionists not only wanted to stop being exiles; they yearned to stop being *Luftmenschen*. Young students — potential lawyers, bankers and businessmen — opted to till the soil, to build roads, to work with their hands. That ideology generated the agricultural revolution which preceded the industrial revolution.

Immigrants today do not have the same sense of sacrifice. And not only they. Israelis too, see things differently. Says Yosef Ra'anan, managing-director of the Alliance Tire and Rubber Company: "The sabra generation has big expectations. They do not relish the idea of spending a lifetime tending machines."

Veteran residents do not realize the change that has taken place. They blame the immigrants for ideological shortcomings that are also their own. Russian immigrants have caught on to this. One of them confides:

"People here tell us about high wages in industry, and the honour of productive toil. What they mean is that we Russians should go and work in the factories."

THERE IS AN iron law of the white-collar worker: he will not dirty his hands, at least for a living. He would rather earn less, provided he can sit at a desk. Immigrants haunt the Ministries, the banks, the travel agencies. There are already signs that the market price of clerical and semi-professional jobs is declining. But the market price of factory labour is rising.

Mr. Ra'anan, who heads one of the country's most efficiently run and successful enterprises, says: "Our prospects are limited by the shortage of blue-collar workers. If we had another 250 men, we could increase output by a quarter, and exports by $5m. All this without adding a single cog of machinery."

The situation is now so bad that Alliance has just received permission to import 15 manual labourers from abroad. "If the experiment succeeds, we shall ask permission to bring in another batch," he said. More startling still, the company is actually negotiating to buy a tire plant in the United States. Business necessity is forcing an Israeli concern to invest money in the most developed country of the world.

But why on earth can't you apply the same investment to manufacturing more tires in Israel?

[illegible] labour."

[illegible] help in a good many branches — but this only underlines how grave the problem has become. The employment of commuters from the administered areas has masked the growing shortage of Jewish workers. If this supplementary source of manpower had not been available, the crisis would have come sooner. And the supply of Arab labourers is limited: full employment has extended to their sector. Any future population growth is liable to be absorbed in work opportunities that open up — with the aid of the Israeli authorities — inside their own zones, in the West Bank and Gaza.

Perhaps the holdup is wages. We inquired how much a tire-builder earns. Before answering, Mr. Ra'anan cautioned: "A tire-builder has to be fit enough to stand on his feet on the shop floor for, let us say, six hours a day. (The remaining two hours are for eating, resting and smoke breaks.)

"In addition, he has to spend one week on morning shifts, the next on afternoon shifts, and the third on night-shifts (though he earns 50 per cent extra on the night roster). This is what industrial employment means. And if he fulfils the kind of above-norm quota that represents a reasonable day's work, he will earn a gross wages of IL1,700 or IL1,800 a month."

"How much of that is incentive pay?"

"About IL300 or IL400 — which is subject to a lower flat-rate tax."

"Why are you short of labour when you offer this kind of a wage?"

"Not all jobs in our firm rate as much. Other departments pay wages ranging from IL900 to IL1,400 depending on grade, seniority, size of family and so on."

"But you're short of tire-builders?"

"Most certainly."

"Why?"

MR. RA'ANAN looked at us pityingly. In a situation of over-full employment, he explained, the modern Israeli considers manual toil beneath his dignity.

"What are you doing about it?"

"In the last four years we have invested IL100m. in equipment that reduces the need for physical labour. We threw away tire-presses that still have a long life in them, so as to mechanize.

"We spent IL2m., for example, on automating the whole Banbury mixing sequence. It's a physically dirty job, on account of the carbon black. Now the whole process is under punch-card control, saving ten to 15 men.

"Then we give what we call 'super-incentive pay,' to help overcome the worker's tax problem. You see, the flat-rate 15 per cent tax on incentive pay applies only up to a certain ceiling. For any output above that, earnings are taxed in full. So we pay time-and-a-half for this extra output, meaning that we cover most of the man's tax expenses."

The end-result is a product that unquestionably meets the highest world standards. One distrustful Israeli bought tires for himself while he was in Germany, because he wanted a first-class European product "for a change."

"The local garage manager couldn't help laughing," Ra'anan recalls, "they were Everest tires, a recommended brand on the German market — manufactured at our factory in Hadera."

Some foreign car firms were asked to put Israeli tires on their exports to Israel. Their answer: "Why bother? If your tires are competitive, sell them to us, and we'll use them on a whole production run."

Ra'anan goes on, "We tried that with Volkswagen. The technical department approved the tires for their vehicles. Volkswagen! The trouble was that they wanted so many, we couldn't accept the order."

HOW WILL ALLIANCE, and dozens of factories like Alliance, grab these export possibilities if nobody wants to be a factory hand? Of course, the main problem is over-employment. But labour shortage is felt least in the services, most in industry.

A study on immigrants, published by the Absorption Ministry in March, observes that "35 per cent of the newcomers in 1971/72 had worked abroad in the free professions, as against 29 per cent of those who came the year before, in 1970/71, while professionals account for only 17 per cent of the Jewish community in Israel."

NOT SURPRISINGLY, "some of the new arrivals found it hard to get a job in their own profession, owing to lagging demand. In these occupations, the supply of personnel has increased more rapidly (owing mainly to increased immigration) than the natural growth of vacancies in the economy."

Within the professional grades, there is a difference between technology and the humanities.

"Among professionals in the technical sciences — engineers, technicians, doctors, scientists — 79 per cent found work in their own specialty," the survey reports. "Of professionals in non-technical occupations — those in the social sciences or humanities, teachers, artists, etc. — only 61 per cent remained in their profession."

The technical occupations are in industry, the non-technical ones in the services. People dropping out of professional-grade jobs, particularly those which are non-technical, tend to finish up in clerical positions. A lawyer is ready to go down a peg or two and become a surveyor, or even a clerk in the Land Registry. But not a factory hand.

Among the older immigrants (55 and above) who came in 1971/72, 17 per cent were still unemployed at the time of the report, and 36 per cent were engaged in part-time work. People in this age category evidently tend to go for clerical, not industrial, jobs, since they cannot at their time of life be switched into manufacturing occupations. And that accentuates the disparity in the supply of labour between industry and the services.

HOW DOES the human-resource problem affect Israel's prospects over the coming 25 years? The first answer when labour is short, as the Alliance Company found, is to mechanize. There is plenty of spare industrial labour available in the country, if we get rid of concealed unemployment by using machines. In Haifa port, a crane was introduced that requires two men, instead of the seven previously employed on the same operation. It is vital that no more than two be used, and the rest released for industrial employment elsewhere.

To have five surplus men on a crane, when Alliance and others turn down export orders for lack of workers, is a certain recipe for keeping standards of life down in Israel — no matter how much paper money is gained through wage bargaining and strikes.

Secondly, Israel will have to shift the accent in her industrial growth to two types of enterprise: those needing a lot of capital but few workers; and those which are *technologist*-intensive — employing many university graduates and few labourers.

This will happen, according to Dr Moshe Mandelbaum, Deputy Director-General of the Ministry of Commerce and Industry,

Continued on page 12

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Advertising

LABOURERS

Continued from page 11

Speaking to *The Jerusalem Post* recently, he pointed out:

"Industry accounts for 28 per cent of the gross national product, and employs 26 to 27 per cent of the labour force. Ten years from now, according to our plans, it will account for 35 per cent of the GNP — but industrial employment will still be 26 to 27 per cent of the labour force.

That will require a rapid increase in productivity. High productivity is always accompanied by high wages. Mandelbaum foresees that ten years from now, salaries in Israel will be on a par with those in Western Europe. And companies that can only afford to pay low wages will find it increasingly hard to survive.

In other words, industry is to grow faster than the average for all branches. Industrial labour will grow only at the average pace — but that must still be as fast as the population in general. A high priority should be given to ensuring that this inflow of factory labour is available.

The important thing is to avoid an imbalance — a situation of "stagflation," with a shortage of labour in one section of the economy, and a shortage of jobs in the other. It is possible to visualise the alarming situation where factories offer IL2,000 a month for workers to come and operate idle machines, while middle-class immigrants trudge from door to door, looking for an IL800 a month office job.

WHILE existing industries will continue to operate, and even (for the most part) expand, the accent in new industrial development should be on specialisation. The movement will be towards capital-intensive, science-based undertakings. That means a "cleaner" looking industry. Like all new fashions, it is catching, and should affect the older sector too. A general clean-up must come as a by-product of intensified mechanisation. Factories can look like laboratories; they do not all have to look like coal mines.

It is possible to transform the industrial employee into the equivalent of a white-collar worker. This should help create a new scale of prestige ratings. In the country's first 25 years (before 1948), manual labour was highly respected. It was an honour to have horny hands, to be dressed in dusty shorts or stained overalls. Today, prestige lies with the man of science, the expert, the technical wizard, who is clad in a white surgical robe and peers at test-tubes or twiddles knobs.

Israel's industry must assimilate to this sophisticated image. The industrial workers want to have clean hands. The new generation will be glad to work in the gleaming, impeccable fine-chemicals plant or electronics installation. Tire-builders of the old kind will continue to be (relatively speaking) in short supply.

The new type of industry is capital-intensive, and that includes cases where capital takes the form of highly qualified research staff and engineers. Israel luckily has access to both forms of capital: money and education. A combination of the two can make a salutary contribution to the next stage in the country's development — by catalysing a second industrial revolution during the next 25 years — the revolution of high technology. This happens to be what Israel needs, as a small country in an exposed position. It is important not to overlook the challenge or miss the opportunity.

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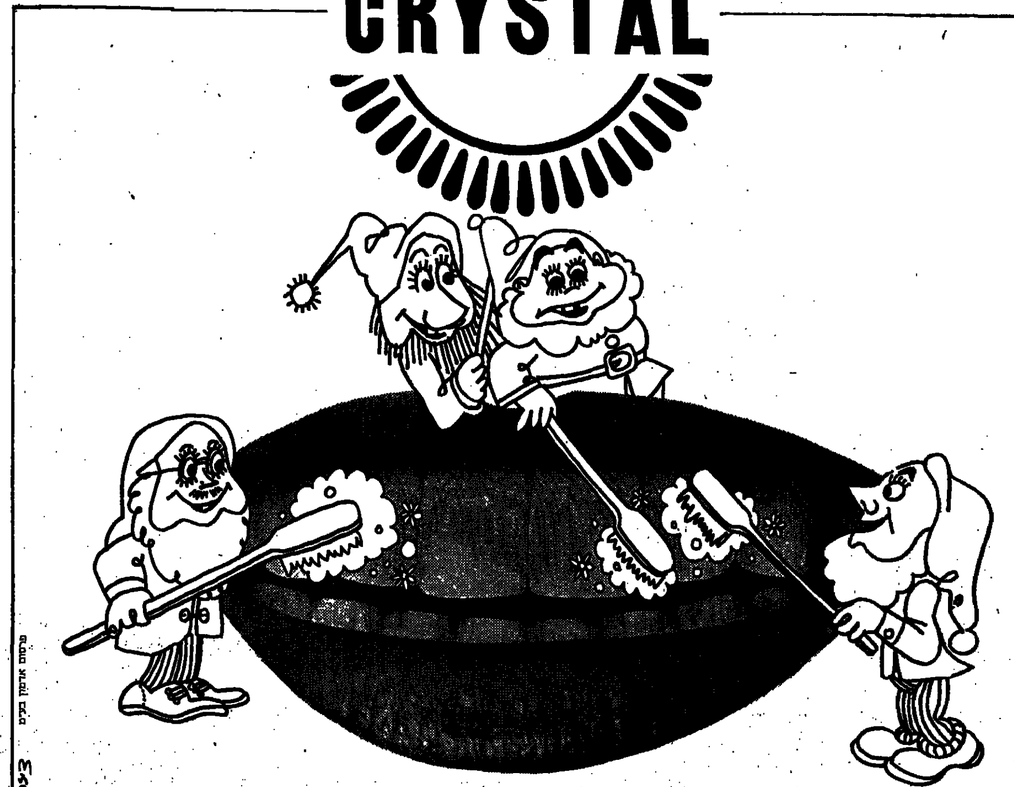
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An inner courtyard near a roof top. Plants contribute to the serenity.

Gracious living in the Jewish Quarter

Apartments are very much sought after in the reconstructed Jewish Quarter of Jerusalem's Old City. Deputy Premier Yigal Allon and State Comptroller Dr. Yitzhak E. Nebenzahl both have houses there, and scores of other Israelis, both veterans and new immigrants, have flats. Some of their problems and complaints are discussed by ROCHELLE FURSTENBERG. Photographs by Mike Goldberg.

WHEN SIR MOSES Montefiore set in motion his plans to bring the Jewish population of the Old City out of their medieval warrens into the light of day outside the Walls, he did not dream that something less than 120 years later, the Jewish Quarter would become an exclusive residential district. Nor in fact did anyone else, except the most dyed-in-the-wool romantics, until after the Six Day War.

The reconstruction of the Jewish Quarter began at the end of 1968 with the setting up of the Company for the Restoration of the Jewish Quarter by the Ministerial Committee for Jerusalem Affairs. The master-plan provides for a population of between 3,000-3,500 on 120 dunams. The area is as big as the Jewish Quarter has ever been and the population, though far less than the 15,000 Jews who lived there at the end of the 19th century, is nearly three times that of 1948.

The housing standards adopted are spacious, with three to five-roomed flats and one-family homes on an even more ambitious scale. In addition, the Jewish Quarter will have synagogues, yeshivot (with accommodation for 1,500 students), cultural centres, and some 200 commercial establishments such as art galleries, book shops and souvenir stores. Two small hotels are also planned.

The architecture of the new-old Jewish Quarter is designed to maintain its historical character rather than break new ground. According to Mr. Avnieli, director of the Company for the Restoration of the Jewish Quarter, commonly referred to as the "Hevra," the aim is not to achieve "imitation Moslem style" but to integrate the new buildings into what remains of the old. Thus the old street plan of narrow alleys and passage ways has been retained and this in turn determines the type of structure. The Company has been criticised for not salvaging enough of the old buildings but replies that they have been retained except where they were actually falling down.

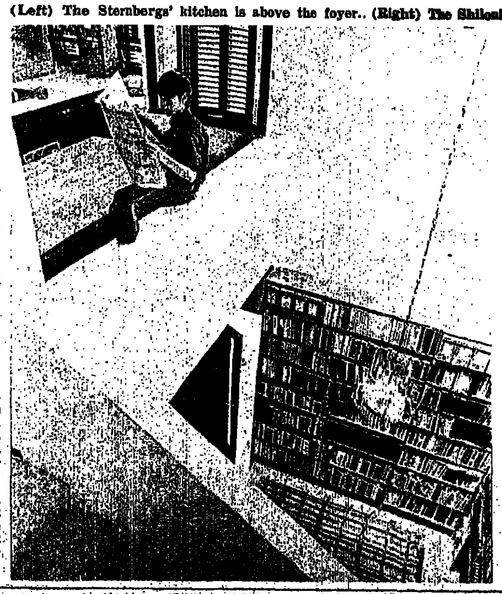
THE TEN groups of architects commissioned to plan the new Jewish Quarter have approached the preservation of its unique features in different ways. In restored buildings, they have left the old arches and domes (as in the complex of Sephardi synagogues). In new structures, some of them have used small windows to retain the medieval atmosphere or have terraced the buildings to give a broken skyline and simulate the old effect of domes. There is a more romantic approach in the courtyards of the Frankl building near the Armenian Quarter and in the prize-winning arched galleries of Rehov Hayehudim. But in Moshe Safdie's plans for the Yeshivat Porat Yosef, old designs are to be used in modern materials.

The people who have come to live in the Jewish Quarter are very conscious of the historic backdrop to their new homes and well aware of the part they can play in creating a unique community. They come from varied backgrounds, new immigrants and former Old City families, religious and non-religious, artists and yeshiva students. Some were attracted because of the easy housing terms offered and were then caught up in the spirit of the place. Most came because the Old City drew them like a magnet.

The Rudells, an immigrant family from France, were among the first to register for housing in the Jewish Quarter. "We decided that if we were going to live in Israel, we would live in Jerusalem, and if in Jerusalem, then in the Old City" says Mrs. Rudell. "We had both been in a Zionist youth movement and felt that this could be our form of pioneering. I know this doesn't look like 'halutzim'," she said apologetically as she glanced round her spacious living room with its French furnishings. "We really shouldn't think of ourselves as halutzim, not in the way my aunts and uncles were pioneers — they worked on road building when they came here years ago."

Continued on page 16

(Left) The Sternbergs' kitchen is above the foyer.. (Right) The Shilonis entertain. Above is the sleeping space.





Continued from page 14

Nevertheless, the Rudells and their neighbours are pioneers in their own way. In 1968 there were not many people willing to embark on the venture set in motion by the Company for the Restoration of the Jewish Quarter and some of the former Old City residents could only recall their poverty and suffering and did not want to return.

THE STERNBERGS, who immigrated from Boston with their five children, were already living in the Jewish Quarter when the Rudells arrived. Mrs. Sternberg had grown up in a strongly Zionist home and living in the Jewish Quarter was for her the "perfect opportunity" to fulfil the teachings implanted in her childhood, by helping to create a new Jewish community in the Old City. "I'll never forget the night we moved in over a year ago," she recalls. "It was raining and we could hear a jackal howling. I can't say I wasn't a bit frightened. The streets were still covered with rubble, reminding me of the Ramban's description of the desolation he found in Jerusalem in the 13th century. But suddenly, I just felt I wanted to roll up my sleeves and help to rebuild the Quarter."

Sitting in the Sternberg's comfortably furnished home, it is difficult to realise the difficulties which the family had to face when they first arrived. For three months they had no electricity and for two months were without plumbing. They and the Rudells had to use the public toilets, carrying home buckets of water for bathing and for the dishes. For a long time there were no deliveries to the Jewish Quarter and the Sternbergs used a donkey to bring food from the Arab market.

In general, the Jewish Quarter has lacked many basic amenities until quite recently. Eighty families have been living there since the beginning of this year, but there was no local grocery until Hamashbir Latzarchan opened up a few weeks ago. Kupat Holim has not yet set up a clinic in the neighbourhood and Magen David Adom has been known to refuse to come when called in an emergency.

However there is an unusual feeling of neighbourliness and comradeship which springs from the excitement of starting a modern community from scratch in ancient surroundings.

The Korans are another Jewish Quarter family — he is a lawyer and she an artist who has opened a gallery. They would like to see their fellow citizens tackle the problem of relations with their Arab neighbours. Most of the 6,000 Arabs who used to live in the Jewish Quarter before the Six Day War have now moved out, after receiving compensation enabling their resettlement elsewhere (they had been squatters in the Old City in 1948).

UNTIL THEIR new home was ready for occupation, the Korans had rented some rooms in a house they shared with four Arab families. "Whatever they thought of Israel," Mrs. Koran said, "we were their neighbours and they seemed to like us. We still maintain our contacts with them and they come to visit us with their children." Many of the youngsters in the Jewish Quarter, she noted, did not show much friendliness to the Arab children, but this attitude seemed to be mainly the result of differing social habits and cultural differences. Generally speaking, there was no tension between the Jews and the Arabs, she said.

Mrs. Koran herself thinks there should be joint activities within the two communities, a view echoed by an architect when he said: "The Jewish Quarter is like a transplant which must not be allowed to remain a foreign body in the Old City."

There is a good deal of criticism of the workings of the government-sponsored Company for the Restoration of the Jewish Quarter, which was set up in 1968. Some residents complain that there was no uniform standards established for the choice of inhabitants. In point of fact, when there were few who believed in the future of the project anyone who registered for accommodation was received with open arms. The director of the Company, Mr. Avnieli, explains that after giving priority to families who lived in or fought for the Jewish Quarter, or who work or teach there today, the criterion has been the potential contribution to the cultural and social level of the community. But this appears to be a highly subjective criterion likely to discriminate against the lower income families with many children who are most in need of housing on easy terms.

There has been much criticism of the Company's efficiency and of the technical quality of their work. Walls and staircases are known to have been torn down and rebuilt many times. Plans have frequently been changed in mid-building, so that the result has not been what the resident expected at the outset.

A more basic conflict of views results from differing ideas as to the ultimate character of the Jewish Quarter. Residents complain that the planned density of population (3,000-5,000 souls in an area of 120 dunams) means overcrowding although the 3-5 roomed flats and even more spacious private homes are above the average Israeli living standards. Mrs. Rudell says she doesn't want to live in a museum and feels that the Company for the Restoration of the Quarter lays too much stress on the neighbourhood — "they're building it for the tourists, not for us."

RUTH STEINER is chairman of the Quarter's neighbourhood committee — the popularly elected group that represents the neighbourhood in dealing with local and central government authorities. She has been living in a restored house since the end of 1971. "The Company made my house livable," she says, "but they don't consider human beings in their plans." They've made no provision for a playing field for older children and only recently made a couple of small parks for the younger children to play in. And where are the women going to hang their laundry?"

The fact that the Jewish Quarter will be closed to traffic with underground car park a little way down from Zion Gate does not unduly trouble the residents except when they think in terms of a possible emergency. "What happens," they ask, "if there's a fire or an ambulance has to get through?"

Mr. Avnieli, who is going to live in the Jewish Quarter himself, already has solutions for some of the problems but he emphasizes that nothing must interfere with preserving the character of the neighbourhood. "We are restoring the Old City's Jewish Quarter, not just putting up a new shikun," he says, "and we're restoring it for all the Jewish people. A playing field would not be in keeping with the general atmosphere and the narrow streets and alleys are part of the character of the Old City."

Most of the residents understand the special nature of the Jewish Quarter and although they want it to be more "livable" they are proud of bringing new life to the narrow, arched streets of the heart of Jewry.

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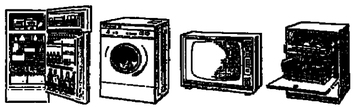
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Conversations with Kaplan

IF NOT NOW WHEN? Toward a Reconstruction of the Jewish People, conversations between Mordecai M. Kaplan and Arthur A. Cohen. N.Y., Schocken. 134 pp.

Jack J. Cohen



THIS IS a remarkable human document. Mordecai M. Kaplan, a 90-year-old, distinguished philosopher of Judaism, invites Arthur A. Cohen, one of his highly articulate and serious critics, a man less than half his age, to a series of conversations about their common concern: the creative future of the Jewish People. His critic accepts. And so, during the High Holy Day season between September 10 and October 7, 1971, they engage in nine conversations lasting many hours.

The very fact that two men should reach out over the half-century of chronological age and the vast space of intellectual difference which separate them, is surely noteworthy and would, in itself, have been sufficient reason for them to publish the results of their conversations. For the tendency of people to shut themselves off from one another because of the so-called generation gap or because of their fear of exposing their thinking to the criticism of other competent minds is surely one reason for so much of the lack of communication that plagues societies everywhere. Therefore, these conversations are important not only as a phenomenon but also for the stimulation they should provide for further dialogue between Jews of different opinions.

KAPLAN HAS been trying for some 50 years to work out a philosophy of Judaism from the standpoint of religious naturalism. His thinking, however, has been motivated at all times not by a desire to construct a total system from which the nature of Judaism and the Jewish People could be deducted and understood, but rather by a wish to contribute to the physical and spiritual survival of the Jewish People. As a result, however, of his perception and analysis, he has built a system. In this system, called Reconstructionism, he has sought to provide a vision of Jewish peoplehood at its best, a theoretical basis for the unification of the Jewish People and a conception of religion which takes full account both of the values of tradition and the demands of natural and social sciences.

Cohen, on the other hand, has been a keen critic of Kaplan's Reconstructionism, particularly of its theology. (Kaplan calls him "the keenest critic of the Reconstructionist version of Judaism," but I think he is wrong. Eliezer Berkovits, I find, has written the sharpest, yet-to-be-answered, attack on Reconstructionist theology. But be that as it may, Cohen has surely been a perceptive analyst of Kaplan's philosophy.) Cohen has argued in behalf of a Jewish supernaturalism, and this, together with his critical attitude toward Israel and toward Kaplan's emphasis on community, makes him an ideal partner for a dialogue with Kaplan.

WHAT HAS resulted from the confrontation between these two men? Chiefly, I think, a sense of hope — hope in the possibility of civilized debate and hope that, in person-to-person conversation, ideas can be clarified, some differences proved to be based on misunderstanding, and some conflicts resolved.

Starting from their apparently irreconcilable positions of naturalism and supernaturalism, Cohen and Kaplan end up with large areas of agreement which they designate under the term "transnaturalism." Both Kaplan and Cohen agree that there is often a polemical side to philosophical and theological debate which betrays even good thinkers into sloganism. As a result, words sometimes hide meanings rather than disclose them.

Stimulated by the discussion, Cohen acknowledges that his "original use of the term 'supernatural' had as much polemical force and intention as it had original theological and discursive power." His supernaturalism turns out to be not theurgic or magical but another way of verbally identifying man's capacity for individual and group self-transcendence.

The need for self-transcendence is something for which Kaplan has always argued. There are always resources in individuals and groups which are untapped and which people have to strive unendingly to release. But Kaplan has preferred to express this need to reach out toward ever-expanding spiritual and moral horizons as an expression of man's natural endowment. Kaplan believes, moreover, that the stimulus to self-transcendence stems from the fact that man is always conditioned by the organic unity of the society which provides him with his values.

Cohen, on the other hand, still remains uncomfortable with the social bias to Kaplan's thought. He is given over to a more individual and ideational approach to the evolution of thought. Thus, for Cohen, the idea of God comes about not so much as a result of man's involvement in a group and its culture, but from a transaction which occurs between a person and the reality he identifies as God.

None the less, Cohen is no fundamentalist, and he knows that he comes to this reality through his experience. This anchor in experience provides enough of an area of agreement for both men to go forward together toward their belief in holiness (another way of referring to self-transcendence) and their articulation of what such a belief demands of the Jew.

Kaplan and Cohen agree that the survival of the Jewish People requires that it be formally reconstituted. Many social and ideological forces have combined to bring about utter confusion both as to the collective status of the Jewish people and as to the content and meaning of Judaism as its common culture. In order to overcome this confusion, Kaplan and Cohen put forth three conditions that must be met:

- Jews have to accept the requirement of pluralism, not as a license for laxness, but as the starting point for a freely conducted search for consensus.
- They also have to accept the transactional character of human society (Cohen's term) or ethical nationhood (Kaplan's). This means that the Jewish People, particularly those Jews who constitute the majority in the State of Israel, must learn how to use power responsibly.
- And finally, they have to base their collective life on responsible voluntarism rather than social coercion.

Between their initial theological disagreement and their mutual acceptance of the conditions on which Jewish group life in the future should be based, the dialogists engage in a spirited exchange about some of the major issues of contemporary Jewish thought — the meaning of God, the role of reason in religion, the significance of the Holocaust, the content and function of religion, the interpretation of the Bible, the rationale for Jewish survival and the meaning of history, among others.

IN THE COURSE of their exchanges, the reader is made to realize — since both men call attention to the fact — how much a man's intellectual position is conditioned by his life experience and how he is led to respond as he does to the questions which agitate a society at any given time. Kaplan, who grew up both in the stability of traditional Judaism and in the relative optimism of American democratic institutions in the early decades of the 20th century, recognizes these factors as playing a decisive role in his system. Cohen, equally readily admits that, being a child of the era which produced Hitler and the gradual disintegration of civilization, he can only be suspicious of Kaplan's seeming faith in the power of reason. But being aware of the social conditioning of their thinking, Kaplan and Cohen are thereby capable of taking it into account in their interaction.

This awareness is particularly important for us in Israel. Perhaps some of the acrimony of our debates could be softened if we could but pay attention to the life situation out of which those who differ from us have emerged. It might give us some insight into why they think as they do and enable us to acquire more patience in responding to them. Any they, of course, might respond similarly toward us. This, too, is a major contribution that this book can make to its readers.

STILL, ONE RESERVATION has to be made. Kaplan and Cohen reveal themselves, after all, as sheep in wolves' clothing. Their points of departure are proved to be not as far apart as the strident culture of modern intellectualism has forced them to be until now. Would a similar dialogue between an Orthodox and a secularist Jew bring about a similar amount of agreement? Can Jews of all (or even most) forms of Jewish belief and practice really agree on a new formula for the polity of the Jewish People?

Dr. Jack B. Cohen is Director of the B'nai B'rith Hillel Foundations in Israel.

READERS' LITERARY LETTERS

Jung and Mohilever

To The Jerusalem Post Literary Editor

Sir, — Your editorial lead to Professor Werblowsky's article on Carl Gustav Jung (your issue of July 6) was a surprise to him, I know, as well as to me. It contained a most misleading, if not factually erroneous, statement. Please permit me to correct it.

You have it that the article, originally commissioned by Dvir as a Preface to the Hebrew translation of Jung's "The Relations between the Ego and the Unconscious" "was withdrawn... because of vigorous objections of Jungians to Professor Werblowsky's treatment of Jung's attitude to the Jews."

As one of the "vigorous objectors" I must take issue with the implications of this statement. Jung's alleged anti-Semitism and his reasons for accepting the Chairmanship of the International Society for Psychotherapy in 1933 have been widely discussed, with Jews on both sides of the issue. I do not propose to rehash this matter, which has precious little to do with the merits of his psychological theories. What I do wish to emphasize is that, however we might have preferred a somewhat different handling of this subject by Prof. Werblowsky, this was not the reason for our objections. The objection raised was that the article was more in the nature of just that — a critical article for the press, which Prof. Werblowsky had every right to publish there — but that it was not, in its tenor or content, a fitting foreword or preface to the book. As a matter of fact, I suggested to Prof. Werblowsky several changes which would make his article more acceptable as a preface — and none of these suggestions touched the latter section, in which the "Jewish issue" was raised.

The innuendo of your lead does a disservice to the objectivity and ethics of the Jungian analysts in Israel, of whom, as noted, only three were aware of the intent of the article. It should also be noted that it was Prof. Werblowsky himself who ultimately withdrew his "preface," for which we are grateful to him.

The provocative title, "Aryan Psychology," is more sensational than appropriate, and I am sorry that your generally high standard of journalistic ethics has suffered this decline. I'm confident that Prof. Werblowsky would not have condoned such a title had he been consulted. It is regrettable that your staff writer, obviously without real knowledge of Jungian psychology, chose to write in a manner calculated to appeal to our Jewish emotions and sensitivity, understandable though this be, and thereby to blur, if not slur, Jung's uniquely valuable contribution to the psychology of modern man.

YEHEZKEL KLUGER, Ph.D.
Haifa.

P.S. — After the above was written and mailed, Prof. Werblowsky's caustic letter appeared in your issue of July 13, and it, too, requires a comment.

A Jungian, per definition, is one who bases himself on Jung's theories rather than on Freud's — or Adler's, or another's. This is a fair cry from "canonizing" Jung's writings or depreciating Freud's great merit.

Prof. Werblowsky writes of the objections of "many" Jungians. It should be made clear that his comments are based on an extremely small sample (none of whom spoke as official delegates of any Jungian organization) which cannot be generalized to Jungians as a whole, who are a most varied group of people.

The real point is that those few Jungians who were involved with the Hebrew translation felt that the critical review (as Prof. Werblowsky correctly refers to his essay), however good it may be as such, was not appropriate as a foreword to the book.

To the Jerusalem Post Literary Editor

Sir, — To the article "Founder of Religious Zionism" (your issue of June 22), that presents a comprehensive picture of the great champion of the Hibbat Zion, Rabbi Shmuel Mohilever, I should like to add something that was not included in Professor Arthur Hertzberg's introduction.

Rabbi Shmuel Mohilever was one of the initiators of the First World Conference of the Hoveval Zion Movement, that took place on November 6, 1884 in Kattowice, under the Chairmanship of Dr. Leon Pinsker.

BARUCH TOMASHOFF
Jerusalem.

The case for 'theopolitics'

THE COMING CRISIS IN ISRAEL: Private Faith and Public Policy by Norman L. Zucker. Cambridge, Mass., M.I.T. Press. 282 pp. $10.

Zvi Yaron

THE ISSUE of religion in Israel is not only controversial but also infinitely complex and intertwined with numerous theological and political factors and steeped in Jewish history. It is therefore baffling to come across both popular articles and scholarly studies which offer the "monolithic" interpretation that it all boils down to politics. Even if our ire is aroused by the unseemly antics of the religious establishment, the serious student of this issue should resist the temptation to write about religion in Israel as if it were only a matter of a political power struggle between religious and secularist parties.

To begin with, one should ask whether the attitude to religion of the major parties warrants the "secularist" appelation so often attached to them. A further question is whether all those who vote for the so-called secularist parties are irreligious. A serious study of these questions would undermine the facile generalizations about the clear-cut divisions between religious and secularist parties. The record of these parties is by no means secularistic and all reliable surveys show that the number of voters who observe the religious *Mitzvot* (Commandments) is considerably higher than the 15 per cent who vote for the religious parties. For instance, according to Tel Aviv University Professor Asher Arian, in his recently published study "Ha'am Habocher" (העם בוחר) (The Choosing People; Ramat Gan, Massada) 26 per cent of the voting population observe the mitzvot. Other estimates put the portion of the religiously observant population closer to 30 per cent.

THE QUESTION of religious education strikingly illustrates the non-political character of the religious issue in Israel. The author of the book under review, Norman L. Zucker, Professor of Political Science at Rhode Island University, concludes his chapter on the educational system with the following assertion: "The present students in the religious schools are future voters and potential adherents of the religious parties." However, this statement is contradicted by two well-known facts of the religious situation which are mentioned elsewhere in the book:

- 35 per cent of the school population attend religious schools — a percentage which has remained constant for the last 20 years;
- the stability of the vote for the religious parties, which never went much beyond 15 per cent, and in the present Knesset is 14.7 per cent.

This amazing misreading of the situation appears to be the result of the author's proclivity to see the religious issues solely in terms of politics and parties. He notes that religious Jews also vote for secular parties and that the Labour Party does not totally reject religious values and does not desire a totally secular state. After describing the various attitudes in Israel to Judaism, he concludes that many secularly orientated Israelis "remain sympathetic to Orthodox Judaism."

And yet he bases the entire argument on his book on the theory that the religious issues in Israel should be understood by what he calls "theopolitics." This term is defined as "the attempt to attain theological ends by means of political activity." But the consequence of confining the issue in the political straitjacket is to overlook its complexity and to ignore all the non-political elements which are the sources of the controversies.

No less misleading than the "politicization" of the religious question is the author's failure to note the significance of the religious polemics *among* religious Israelis. Only on the penultimate page of the book is Professor Ephraim E. Urbach's "Movement for Tora Judaism" mentioned. And then it is treated solely from the point of view of "theopolitics," with nothing said of this movement's views on Halacha and theology. The religious kibbutz movement's anti-establishment religious views are not discussed at all. In the chapter on education there is no mention of the Bnei Akiva yeshiva-high-school system, which has had a significant impact upon the development of religious education during the last 20 years.

Perhaps the basic difficulty of the author was that his study was limited to sources in the English language and that most of these sources were of a secondary nature and often consisted of popular journalistic writings.

DESPITE ITS "theopolitical" inhibitions and some important omissions, this book is evidently the result of a well-meant and studious effort to give a balanced presentation of the issue of religion in Israel. Unfortunately, this presentation is frequently marred by the author's propensity to narrow down his analysis of every problem to party politics, although the facts of the case — as presented by him — clearly show the importance of the non-political aspects of these issues.

The sensational title of the book may be the brainchild of the publisher, but the author cannot escape responsibility. There is nothing in the contents of this study to justify the apocalyptic prognostication which is implied in the book's title. And, moreover, the publisher's dust-jacket is not satisfied with a vague "crisis." It is explicit with the following clumsy howler: "Over and above the immediate conflict with the Arab countries, the struggle between the religious and the secular will test Israel's ability to survive as a democratic political community." It is difficult to imagine that Prof. Zucker would agree with this nonsense.

The maps of Acre

Ya'acov Ardon



Sir Sidney Smith

A COMPLETE collection of all the maps of Acre drawn since the time of the Crusaders down to the present decade have been published in a book, "The Maps of Acre," by engineer Bernhard Dichter, a historian and bibliographer of Haifa, and owner of virtually all the books that have been written on the city.

Mr. Dichter wrote to museums, military and civilian archives and religious orders throughout Europe to gather the scattered material, much of it either in books that have gone out of print, or in hitherto-unpublished Crusade records.

From most sources Mr. Dichter received maps and relevant records either free of charge, or against a nominal sum, or against the promise of a copy of his book on publication. The only more sizeable fee he was asked to pay was made by the Vatican, which requested the equivalent of IL150.

The 200-page volume has been published by the Acre Municipality, with the support of the Education and Culture Ministry. Haifa University geographer Dr. Arieh Grabois has written a preface, in which he cites a paean to Acre written by the Hebrew poet Yehuda Alharizi — Tahkemoni:

"I am Acre, the splendour of the whole country... Mounts Carmel and Lebanon contain me. There who revealed the majesty of Him Who dwells there. And my country is, from the beginning of time, the Holy Land. And I am God's neighbour."

Alharizi (1170-1225) wrote this when Acre was the metropolis of the Eastern Mediterranean.

It took Mr. Dichter 15 years to assemble his library on Acre, and several years to gather the 101 maps in the book. One of the most interesting periods was that of Napoleon's campaign against Egypt and Turkey in 1799. At Acre Napoleon's advance was halted, and he was defeated there by the combined forces of Sidney Smith, commander of a naval force sent down from Istanbul by the British Admiralty, and the Turkish garrison and local population. At Acre he also learned of the infidelities of his wife Josephine with an unidentified number of officers of two regiments.

"The Maps of Acre," though printed only in offset, is on sale at IL50 a copy, because of the high production costs.

The meaning of prayer

A SEMINAR on "Prayer: Its Contemporary Meaning and Relevance," sponsored by the Institute for Judaism and Contemporary Thought, will open at Bar-Ilan University on Tuesday, July 31, and continue till August 6 at the Nir Etzion Rest House. The main papers will be delivered by Professor Dov Sadan, who will speak on "The Siddur: A Sealed Book?", author Elie Wiesel ("Prayer: The Need of Modern Man"); Rabbi Adin Steinsalz ("Can We Educate for Prayer?"); Dr. Yosef Heinemann ("Permanence and Change in Traditional Jewish Prayer"); Prof. Eliezer Schweid ("Yehuda Halevi's Doctrine of Prayer"); Dr. Uriel Simon ("Educational Values in Prayer"); Mr. Yehuda Nini ("The Use of Prayer in the Israel Defence Forces"); Prof. Marvin Fox ("Prayer in the Teachings of Maimonides"); Prof. Moshe Schwarcz ("Franz Rosenzweig's Concept of Prayer"); Prof. Ephraim Gottlieb ("The Meaning of Prayer in the Kabbala"); Prof. David Weiss-Halivni ("The Halachic Aspect of Prayer"); Rabbi Jules Harlow ("The Search for Contemporary Meaning in Prayer"), and Prof. Yaacov Levinger ("Kavana in Prayer").

The Institute was founded two years ago by a group of teachers from Bar-Ilan University and other institutions of higher learning in Israel and abroad. Its first seminar was devoted to the subject of "Freedom and Authority in the Interpretation of Texts," and last year's was on "Jewish Ethics in Theory and Practice."

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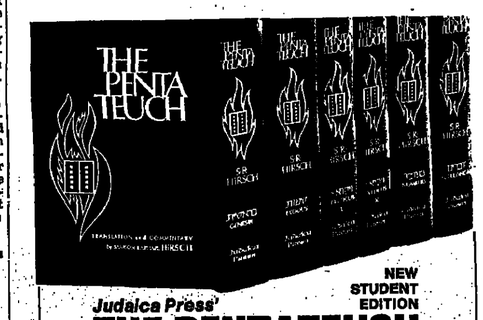
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Escaping from the ghetto of the mind

SOMEWHERE ELSE by Robert Kotlowitz. N.Y., Charterhouse 373 pp. $7.95.

Marianne Zeitlin



"SOMEWHERE ELSE" is a historical novel, and one in which there has not been any tampering with events to create the rosy hues of fond memory. Portraying the years leading to World War I, as seen through the life of one Polish family, Robert Kotlowitz has recreated a microcosm of Everyfamily of that time and that place, rich in little-known historical details and peopled with characters with recognizable emotions. In this age of non-fiction novels; of incoherence passing for "new" literature; of pretentious heroes and even more pretentious anti-heroes — here are hate and love and tears and laughter with which we can identify, as felt by persons in whom we can and do believe; as lived in times that seem as real — or as unreal — as those of today.

Moreover, the historical details never intrude at the expense of the narrative flow. In a few terse paragraphs, for instance, there is a depiction of Napoleon's defeated and disensed armies as they retreat through a village sixty miles northeast of Warsaw, and that overly retouched period comes alive in its true colours. Yet this and other such scenes serve merely as background to emphasize how each generation has been shaped by the times in which it lived.

As a young boy, Mendel sees his father, the Rabbi of Lonza, mortally injured for having dared to suggest that the rich merchants of the town scale the price of yeast down for the benefit of the poor.

The justice of this plan notwithstanding, the rabbi in a sense has made his people accomplices in his own destruction. His inability to accept any compromise and his subconscious hunger for martyrdom may be as much to blame for his downfall as are the criminals who coat his seat in the synagogue with hot black tar. Was it only intended to humiliate him? Was it intended to intimidate him? Could the grim consequences have been foreseen? No matter. Seared and still searing, he runs, coatless into the dark wintry night.

So terrible and terrifying is this experience that the young child's mind balks. His defence mechanism will not tolerate such input. Too late, however. Destiny has its claims. From then on he will be the unwilling carrier of the burden not only of his own pain, but of his father's as well.

In a literal enactment of the mantle-passing rite, Mendel carries home his father's coat. It feels "like a dead weight, so much fabric, so oppressive, so thick... What was he doing with his father's coat?"

Having learned so early in life the price tag for such a heavy coat, Mendel thereafter will search for a "somewhere else" with a more bearable climate. And having seen the effect of total commitment, the young wanderer will thereafter hold part of himself in check. What may have been awesome on the pulpit was rarely so in the home.

EVEN WORSE than the ghetto of the village, however, is the ghetto of the mind. Mendel's desire for escape is as much internal as external. The first lap of his geographic journey takes him to England, via Germany and Holland. Not only does grass grow greener elsewhere, but there are flowers as well, acres and acres of roses by every imaginable name. "No one will pick them," he asks unbelievingly, "no one will destroy them?"

"No one," his cousin and mentor answers. "And that piece of knowledge is nearly as beautiful as the flowers themselves. Isn't that so?"

This is only the beginning of Mendel's release from ghettoism. There were even more exotic gardens to explore than those of Hyde Park; flights of fancy as well as of fact. Mendel samples the sweet smells of free-thinking, of socialism, of Zionism. He graduates from being a non-paid cantor to a sometime-paid member of a vaudeville group, changing his name to Maurice Moritz in the dubious bargain. Although his whole being expands with the freshness of new aromas and tastes, he still holds part of himself back. The bitter lesson so well learned in his childhood is not easily unlearned. Even at the beginning of World War I, a time when everyone was sure of his convictions, he remains unsure. Nowhere would he give his all: not to religion; not to politics, or to his new profession, not even to the fragrant young girls who offer him love.

How Mendel eventually merges his new and submerged selves to emerge as his own self forms the climax of this tale. The act that finally liberates him and puts him on the road toward salvation is still, however, just a way station. There are further journeys to be made to yet another "somewhere else."

OF PARTICULAR interest to Israelis is the recreation of the all-too-familiar conflict of young Jewish intellectuals during the early part of the century. Then, as now, there were two ideological tracks: the shedding of the confines of nationalism (for nationalism, read Judaism) for the "freedom" of world socialism; and the synthesis of the ancient religious heritage with the demands of the 20th century in a new national homeland.

The historical background of Mendel's family is summed up by a first-person narrator in the opening chapters. We keep hoping that he will appear again, particularly at book's end, where we learn that his protagonist will eventually go to America — via a detour in the Jewish Legion in Eretz Yisrael during what was once called the Great World War. What will he find there? How will he manage? We are left wanting to know more — the things unsaid as well as the things said. All of which is as good a measure of the success of a book as one can find, and, another way of saying, how about a sequel, Robert Kotlowitz?

(Robert Kotlowitz will be one of the American participants in the American-Jewish Congress-sponsored American-Israel Dialogue to be held at Jerusalem Van Leer Institute from July 30 to August 3, on "the difference in the creative efforts of Jews in the U.S. and in Israel based on difference in intellectual climate and in the values of the two societies.")

A Salonica Haggada

HAGGADA SHEL PESSAH הגדה של פסח (Passover Haggada). In Hebrew, Greek and Ladino (the Ladino version partly in Hebrew script, partly in Latin script). Edited by Baruch Shibi. Salonica. 128 pp.

M. Z. Frank

THIS NEW and unique Haggada has reached Israel only lately. Its main interest lies in the fact that a Jewish community with a glorious past but now dying has, for the first time in its history, issued a luxurious Haggada of the same class as the famous Sarajevo Haggada and others of that type. The illustrations are rich in colour and design, photographed from ancient Haggadas published under Turkish rule, to which have been added modern maps and explanations — mostly in Greek — and a rich collection of musical notes made by the editor to perpetuate the melodies sung for generations by Salonican Jews (and presumably by other Sephardi Jews) at their Seder services.

As an object of Jewish religious art, the latest Salonica Haggada will probably take its place with those of Sarajevo, Munich, Avignon, Venice, Copenhagen, Amsterdam, Altona and Fort, from each of which the editor borrowed some pages. As an eclectic work it is rather unique. As a Haggada with so much Greek text in it, it is no doubt the only one of its kind.

WHEN THE Jewish exiles from Spain arrived in the Balkans, then under Turkish rule, they found in each of the provinces, including Greece, some small communities speaking the language of the country. There are still some remnants of ancient Byzantine Jews in Greece, centred mostly around Yoanina. But the newcomers in the 15th century, with their rich Sephardi culture and tradition, with their Ladino vernacular, became dominant and largely absorbed the old-timers as well as some of the Ashkenazi newcomers. The cultural centre of all Sephardi Jewry, especially in the Balkans, was Salonica. Salonican Jewry counted about 80,000 souls before the Balkan War of 1912, when the Greeks wrested Salonica from the Turks. After that the Jewry of Salonica began to dwindle in numbers and importance. Then came the German occupation and the death camps. Today there are only about 1,000 Jews left in Salonica — far fewer than in Haifa or Tel Aviv.

This disappearing Jewry, by now more Greek-speaking than Ladino-speaking, has published the kind of a Haggada it had never published before. The Salonican Haggadas in the past were plain black-and-white affairs, used by rich and poor alike and, to be sure, containing much text in Ladino. (Sephardi Jews use more Ladino in their liturgy, especially on holidays, than Ashkenazi Jews would dream of using Yiddish.) The Ladino text is given in two kinds of Hebrew script — ordinary and the so-called Rashi (which used to be the favourite of the Sephardim) — and, as already mentioned, Latin. The abundant Greek copy (among other things, an 11-page introduction in Greek by the Editor), is a reminder that Salonican Jewry is no longer what it used to be. Another reminder, somewhat unusual in any Haggada, is the map of Old Salonica.

The Editor, Dr. Shibi, is a scholar, who is chairman of a philosophical society in his city all of whose other member are Gentiles, and retired Director of the Salonican Jewish Community Council. His son lives in Jerusalem. That, too, is part of current history.

A definitive Mendelssohn biography

MOSES MENDELSSOHN: a Biographical Study by Alexander Altmann. Tuscaloosa, University of Alabama Press. XVI + 900 pp.

Salo W. Baron



THERE WAS A TIME, not so long ago, when Moses Mendelssohn, "the hunchback philosopher" of Dessau and Berlin (1729-86), was widely admired for ushering in the period of Jewish Emancipation. The great 19th-century historian of the Jewish people, Heinrich Graetz, called him "the initiator of the rejuvenation and the renascence of the Jewish people" and began the eleventh and concluding volume of his "Geschichte der Juden" (History of the Jews) with a description of Mendelssohn's life and work.

Others, especially after the rise of the Jewish national movement and modern Zionism, see in Mendelssohn the thinker mainly responsible for the growing assimilation of the Jews to their respective non-Jewish majorities—a trend which they denounced as a major threat to Jewish survival. While admitting that this offshot of the German-Jewish ghetto, turned into a representative figure of the German Enlightenment, was himself a loyal Jew, they pointed out that he was unable to keep his own children and grandchildren (including the famous composer Felix Mendelssohn-Bartholdy) within the Jewish fold.

OUR GENERATION is likely to take a more balanced view. We are increasingly realizing that Jewish Emancipation was not the achievement of any one man or any single generation, but a slow historic process progressing from one country to another in different stages. We are inclined to view it as an historic necessity for the modern state even more than for the modern Jew. Not surprisingly, in the turmoil of the two world wars, the Holocaust, and the epochal rise of the State of Israel, the philosopher of Dessau has become almost a "forgotten man."

We must be doubly grateful, therefore, to Professor Alexander Altmann for having, through dedicated labour of many years, rekindled our attention for this remarkable personality who, in his humble way, left a permanent imprint on modern Jewry. A former officiating rabbi and, in more recent years, an influential educator, and author of many monographic studies in the history of Jewish philosophy, Prof. Altmann has here presented what may indeed become the definitive biography of Mendelssohn.

After a gigantic effort to assemble an enormous amount of first-hand documentation, much of it hitherto unpublished, the author was able to present a vivid picture of the man against the background of an intellectually effervescent society of Prussian Jews and non-Jews. The reader will find here much new information on Mendelssohn's controversy with the Zurich pastor, Johann Kaspar Lavater, who had challenged him to adopt Christianity; on his epoch-making German translation of the Pentateuch; on his numerous friendships, including those with the famous poet, Gotthold Ephraim Lessing and Christian Wilhelm Dohm, who under his influence wrote a most influential tract on the reform of the Jewish legal status; and his numerous philosophical tracts.

In short, even our fast-moving generation will find the reading of this lucidly written and often eloquent volume highly rewarding. Despite the author's warning that he did not attempt to assess Mendelssohn's "significance from the hindsight of historical perspective or to trace his image in subsequent generations," the reader will find in this work much that is completely "relevant" to his own problems today.

Weizmann, 'warts and all'

THE LETTERS AND PAPERS OF CHAIM WEIZMANN, Vol. III: Series A (September 1903-December 1904). Oxford University Press. 414 pp. £3.50.

Philip Gillon



WHEN THE FIRST volume of the Weizmann Letters appeared, Meyer Weisgal, the man who served him so faithfully and loved him this side of idolatry, explained bravely that the object was to present his beloved leader to the world, "warts and all." Few warts were noticeable on Weizmann in the letters published in the first two volumes — his only discernible flaw was that he apparently wrote duplicate love letters to two women at the same time, an amiable weakness at worst. He refers briefly to this period of his life in a letter to Vera in the present volume: "Moiseychik (his brother) made a greater fool of himself than even I in the good old days. Can this be a family trait?"

Other qualities, less forgivable than a lovelife in which the left hand did not now what the right was doing, emerge from the latest volume of the Letters. Weizmann seems to have been a vicious backbiter: none of his friends was safe from his malice.

Thus he writes to Vera about Dr. Moses Gaster (1856-1939; Rumanian-born Sephardi Chief Rabbi of England): "He is an absolute rogue, and he knows that I am aware of it; he is prepared to go along with us at all costs, if only to overthrow Herzl. One has to be very careful of him." Later he comments to her: "Gaster managed to undermine any confidence he enjoyed, but not surprisingly. He was deeply involved in intrigues..."

Weizmann was also something of a hypocrite: letter after letter to Gaster contain affectionate greetings to Gaster and his "dear family." He uses Gaster greatly to further his personal career. When he misses a visit by Gaster to Manchester because he was not advised about it, he writes anxiously to ask if he has irritated the other man in any way.

THE SAME questionable approach is seen in his attitude to Herzl. He complains to Gaster that Herzl is fighting the Russian Jews "with methods that I cannot presume even to try to describe — it is a great shame that a Jew can do this to Jews." Later he writes that Herzl is trying to represent the Russian opposition members of the Actions Committee to Vyacheslav Plehve, the Russian Assistant Minister and then Minister of the Interior and arch-anti-Semite, as non-Zionists. "I have definite proof of this assertion, which is a serious charge against Herzl."

Again: "Herzl is a clever operator, and 'the great leader' will be able to force all decent people out of the movement, for he has weapons at his disposal that others would not even dare to consider."

When Herzl dies, Weizmann's attitude changes completely. "At this moment all the differences between us have disappeared, and I only have the image of a great creative worker in front of my eyes. I feel a great weight on my heart, the more so as you are not with me, and deep grief... Verochka, put on mourning. We are all wearing it." Then, in another letter, "What a heavy load has fallen on our shoulders... cries of *od lo owdoh* (?) rose and mixed with the weeping, and something snapped inside me."

It might be argued that this is merely the application of the principle of "shurei mot, kedoshim" to which Jews are particularly dedicated in regard to their leaders, together with the corollary maxim, *about the living, nothing good.*

In the light of recent claims in a letter to "The Times" by Professor Zangwill, a strong critic of Israel, that his father, Israel Zangwill, the British novelist, practically invented Zionism, it is interesting to see Weizmann's estimate of the writer of "The Dreamers of the Ghetto." Zangwill was a leading propagandist for the Uganda project.

Weizmann wrote to Menahem Mendel Ussishkin: "Zangwill is the true ideologist of East Africa; he went much further than Herzl would approve. He is in fact an opponent of Palestine, because, in his view, the old Jewish tradition, with its sacrifices and prayers, would have to be re-established and would exclude the building of a secular state there. He is acquainted neither with Judaism nor with the Jews, to the degree that, after a discussion of many hours, he heard me out in silence when I asserted: 'You are the photographer of the Ghetto and not its psychologist'."

In a letter to Gaster Weizmann adds about Zangwill: "He is not acquainted with the evolution of Zionism as a whole; Zionism, according to him, depends on accidents."

Again to Ussishkin: "(Zangwill) defended Uganda with that churlishness, even cynicism, so characteristic of him... This revolting speech aroused my indignation." He considered that Zangwill had "disgraced himself terribly" because he had married the novelist, Edith Ayrton, a non-Jewess, and had appeared with his bride at a banquet of the Order of Ancient Maccabeans. Nevertheless he dined at Zangwill's, and was "received in an exceptionally cordial manner" — but this may have been only because dining out enabled him to find, in London, that "Life here has proved far cheaper than I expected."

OTHER LETTERS describe great friends like Nahum Sokolow and Leo Motzkin, Norman Bentwich and Max Nordau, in the most scathing terms. After reading these letters, one is not as surprised as Weizmann was that some of his friends voted against him in the 'thirties, and that Sokolow accepted the Zionist Presidency when Weizmann fell.

These criticisms, of course, would probably apply to every indefatigable letter writer, thousands of whose letters are preserved and published. Most of us have written knives for the backs of our friends, so it is perhaps unfair to judge Weizmann too harshly.

During this period, Weizmann's personal position improved immensely: through the influence of the criticised Dr. Gaster, he obtained the appointment at Manchester University which was to bring so much renown to both him and to the University. During most of the volume, he is still hard up, but this phase is obviously due to end. In October, 1903, he writes to Vera from London: "I implore you to send me at least 60-70 frs. I made a great mistake in my calculations." And the following April he writes to Regina Schimmer: "I owe Esther (Shneerson) about 80 marks, which I promised to pay back by the 1st. But I am in such a fix that I cannot raise money at this moment. On the other hand, I shall most definitely have the money in a fortnight..."

But the impecunious student was soon to be replaced by the soundly established scientist. His brilliance as a scientist soon asserts itself in Manchester. Almost casually, he describes remarkable achievements in the laboratory, both for his professor and for a Russian dyestuff manufacturer.

The letters reveal signs of both snobbery and arrogance. He is often contemptuous about London, particularly the London Jews. "I am now in Whitechapel. Lord, what horror! Stench, foul smells, emaciated Jewish faces." "The East End Jews (a mob and rabble)..." "The Whitechapel masses are a wretched sight. Herded into a filthy ghetto, perceptibly detached from Judaism, strangers to English culture!" "Except for a small group of clean, honest and educated leaders, there are only the *plebs*, in the worst meaning of the word." "Here there is nothing but the plebs, plebs, plebs, a total absence of an even remotely cultured human being..."

The previous letters indicated a tendency towards paranoia, which again figures in this book. If anybody doesn't write to him — on the double — reproaches come posthaste from this remorseless correspondent. He writes to Ussishkin: "I am completely unable to understand what makes you and the other comrades behave in such a way towards us. I receive no replies to my inquiries, letters or telegrams... As between friends, I have to tell you that our friends behaved abominably towards us." To Vera: "It seems as if everyone were involved in a conspiracy; I feel cut off from the world." Again to her: "There are so many intrigues, and I haven't found my way through them as yet."

Some aspects of the letters to Vera are clearly mannered in the Russian style of somebody who grew up reading Dostoevsky. "I keep getting a mood, and it's growing within me at this moment, intensifying into a feeling of despair..." "My mood has improved a little, and a somewhat dumb apathy has set in." To Catherine Dorfman he writes a sudden letter: "I am in very low spirits, and, besides, what is there to write about? What I could have liked is to talk, to recall the good old days; how good they were, how young we then were, how everything has become stale since then." When he wrote this letter, he was 29 years old, on the threshold of a great career as scientist and statesman: if the old days were so good, he never mentioned this in the letters he wrote at the time.

Vera writes to him in the same Russian-model style, although her model is Chekhov. Weizmann is also hypochondriacal all the time about his health: at the drop of a hat he collapses with fatigue, coughs blood, does everything except sing "Mimi."

YET HIS ACHIEVEMENTS during this period are staggering: one wonders how he found the time, with all this letter-writing to do, to produce magnificent scientific attainments with one hand, while with the other he demolished the pro-Uganda group. The latter were led by the revered Herzl, using all those dirty tricks Weizmann has mentioned: Weizmann had behind him only the Russian Jews, whom he frequently describes as a rabble, disunited, apathetic; he found the Russian rich arrogant boors, and the poor utterly useless. Nevertheless, he hammers down the citadel of the mighty, united, respectable, aristocratic Western Zionists. Behind their backs he sees high-ranking civil servants in Great Britain — the prelude to those incredible interviews which culminated in the Balfour Declaration — and soon establishes that the Uganda project is a carrot so small as to be almost non-existent.

His tactical touch is as unerring as his strategic vision. He keeps up a constant stream of advice to Ussishkin, Ben-Zion Mossinsohn and others as to how they should demolish the Herzlian myths. He saw with fanatical clarity that there could be no way stations on the road to Zion. He also realized that the centre of gravity had moved to Great Britain — his going to Manchester was as much to obtain a base from which to launch his Zionist sorties as to set himself up scientifically. Yet something did go awry during this period — his great university project gradually collapsed.

The letters are engrossing, and reveal a very human young man indeed, possessed of that vitality of thought which marks all Zionists, obviously destined to be a leader of men, certain to make many enemies and to achieve great things for himself and his people.

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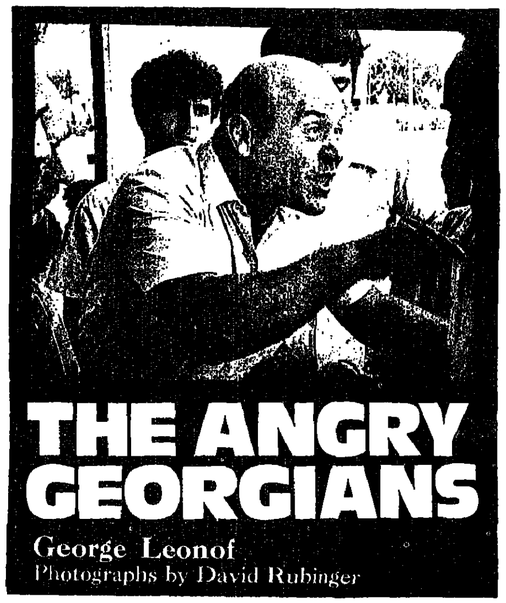
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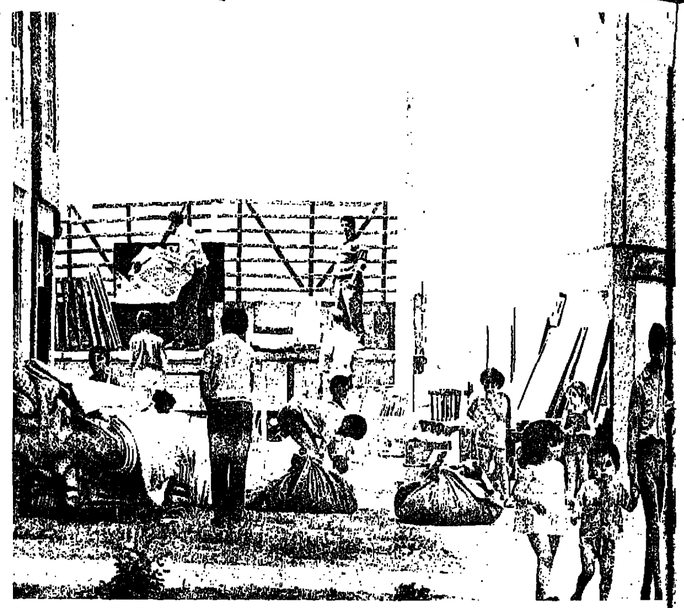
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THE ANGRY GEORGIANS

George Leonof
Photographs by David Rubinger



One family, with six children, was leaving Ashdod for Jerusalem, where they had members of the family and "perhaps better job prospects." Others told The Post that they are giving serious consideration to leaving the country "though not necessarily to go back to the Soviet Union."



Chairman of the communal association Avram Steplashvili "won't drink from a well we spat in." Behind him, propping up his chin, David Mikhailashvili, who returned from reserve duty to find his job gone.



Not only the Georgian Jews in Ashdod complain of language barriers. Here 50-year-old Sadiko Rakhmil of Bukhara, father of eight, a Hero of the Soviet Union who fought in Leningrad during the siege, relates how he was four times arrested in Tel Aviv for selling personal effects.

"IN THE SOVIET Union everyone works. Special inspectors search out people who don't work, and demand to know how they live. In Israel, we search for work, and no one asks us how we live."

"A Soviet *kolkhoznik* works his horse eight months a year. The other four months, weather conditions keep the horse in the stable. But it continues to get its fodder, because of the work ahead. Are we Jews returning to our motherland less than a beast in the Soviet Union?"

These two statements, delivered heatedly in Ashdod by immigrants from Soviet Georgia, are fairly typical of the bitterness we found still smouldering over the seasonal dismissals in Ashdod Port. Resentment and a sense of injury have not completely subsided after the hunger strike and subsequent outburst which brought some 2,000 members of the community into the streets in an angry mass demonstration.

There is, of course the inevitable second side of the story. Officials in Ashdod point out that *there is no shortage of work for* willing hands. Their words were confirmed by one 18-year-old recent immigrant from Georgia who told us that he and his brother together earn around IL300 daily as plasterers for a local building contractor.

The less charitable critics of the demonstrators allege that their insistence on full-time, year-round employment in the port is an ill-concealed attempt to legalize malingering, because the laid-off workers know that there is in fact no work for them several months in the year. Some even *hint that this preference for work* in the port ought to be viewed in the light of the many stories of black market activities in Georgia.

But if the latter suspicion is completely speculative, neither will that of "gold-bricking" stand close scrutiny. Take the case of 30-year-old Avraham Mikhailashvili, married with two children. A store worker in Batumi, he worked 14 consecutive months as a porter at Ashdod before being called up for reserve duty in the army. At the end of a five-week stint, he returned to the port to *learn that there was no work* for him any longer.

"I never did military service in the Soviet Union — there were ways of avoiding it. Here I went off at the first summons. Is there no law in Israel which keeps a *man's job for him while he's away on military service?*"

In an insult-added-to-injury recollection, with the nodding corroboration of other immigrants standing around us, Avraham Mikhailashvili said that the Labour Exchange frequently sent applicants for jobs on a wild goose chase for positions already taken.

"Some of us have to ride two buses to the Labour Exchange, and at least one more to apply *for the job. So by the time we* get home we are still out of work, and about two lira out of pocket."

ASHDOD OFFICIALS who sympathize with the immigrants' problems nevertheless point out that nowhere in the world is an industry that is subject to seasonal fluctuations compelled to employ permanent workers exclusively and the port's economy would *collapse if it had to keep all* personnel the year round. If Israel's labour laws were amended so as to restrict seasonal employment, a number of other important branches of the economy and all sections of the population — not just immigrants from Georgia — would be affected. No such restriction would be feasible without huge compensative state subsidies.

Even that would not be a solution for the vacuum created by the withdrawal of an important source of "mobile" labour from the market. Port workers would be *sitting*, virtually idle but drawing pay, while whole branches of agriculture, as well as the canning industry would be desperate for hands.

RAFI COHEN, head of Ashdod's Labour Council, does not dispute the economic arguments but believes that not enough has been done either to acquaint the Georgian immigrants with Israeli reality or to prepare them for it.

*He emphasized that the new*comers immigrated from a religious community with strong Zionist feelings, and in the conviction that they were coming to a religious and Zionist land. Besides this, they were accustomed to an entirely different mode of life in the Soviet Union. He saw as one of Ashdod's greatest shortcomings in dealing with the Georgians *the failure to find a common* language and to explain local labour procedure and social customs.

Mr. Cohen told me that he had with difficulty obtained the Histadrut's permission to add a young woman immigrant to his staff — and then only on a temporary basis. In the short time she has been working she has greatly expanded the Council's absorption activities. She not only helps explain *Israeli procedures to callers* at the Council offices but visits families in their homes to explain the local situation and regulations. She has already been instrumental in forming eight discussion groups.

"I cannot get funds to hire another immigrant, who is badly needed if we are to cover the different parts of the city," he complained in exasperation. He recently obtained the agreement of a respected member of the community, Yehuda Yosefashvili, to undertake the work. "He wanted IL1,000 a month, and the thing fell through because I couldn't obtain that allocation."

"The Georgians are in a unique situation," Mr. Cohen pointed out "Previous immigrant settlers in Ashdod, whether from Argentina, South Africa or Morocco, invariably found someone already here who spoke their language and could usually refer to a communal association. The Georgians, including those who speak Russian, were completely on their *own.*"

The Council chief strongly doubted that there was any real basis to the oft-voiced immigrant complaint about the "unfair" practice of Ashdod employers of dismissing workers at the end of six months to avoid granting them tenure. "This could be true of the 'seasonal' industries," he said, "but there are many factories looking for steady, permanent workers. These employers *are more opposed to a quick* labour turnover than the workers. It takes several months to teach a man to operate a machine or a lathe — and during that time his productivity is below the norm. What is the sense of firing him just when his efficiency is up to par?"

ASHDOD'S GEORGIAN newcomers today number some 900 families totalling between four and five thousand souls. They have now formed their own communal association with an "elected but paid" chairman and a small full-time staff. The chairman, red-haired, freckled Avraham Steplashvili, denies that there is any official link between the association and the Agudat Israel Party but he frankly concedes that the *association relies on the party for* "political protektsia."

In the one-roomed office that the association shares with a local Aguda branch, the 31-year-old electronic engineer told me:

"We turned to the Municipality, to the Alignment and to Gahal for assistance in obtaining premises, but in vain. The Aguda helped. In any case, between 80 and 85 per cent of our people are Aguda members, and not mem*bers of the Histadrut.*

"The party also gives us political help, including making our voice heard in the Knesset. What did the Histadrut do for us when we were striking?

"But we have no political commitments to the Party," he added hurriedly. "My own first loyalty is definitely to the community as a whole."

I told Mr. Steplashvili that earlier in the day, four different Georgians had told me *that* the employment situation was so bleak that they would take their families back the minute the road to the U.S.S.R. was open again."

He reacted energetically. "Stupid talk. The situation is bad, but we won't drink from a well we spat in," he declared, reversing the Russian proverb about not spitting into a well one drinks from.

His emphatic denial met with loud protestations from some of the members of the community sitting in the office. Later, they cornered me to explain, in Russian, that they are seriously considering leaving Israel — "though not necessarily to go back to the Soviet Union. There are other places," one asserted.

LIKE ALMOST every Georgian I spoke to, Mr. Steplashvili was at pains to stress that the Jewish community lived well, in some cases, luxuriously, in the U.S.S.R. There was *no* trace of anti-Semitism in Georgia, and if entire communities "gave up everything to come home to Israel," then the least the Israelis could do was to extend a brotherly hand — "to new olim generally and to those from Georgia in particular."

Why Georgians in particular? Because Georgian Jews repay friendship a hundredfold, he insisted, but would react to pressure in similar fashion. He said there were recent instances of Georgians being dismissed from work by private firms for no other reason than that they belonged to the community.

In fact, the recent mass demonstration has intensified the anxiety Ashdod employers feel with regard to the community. They note a certain increased assertiveness among them, and a cocky confidence that joint action *can win enforcement of demands.*

The Georgians' success in getting the Government to guarantee an income, language instruction and on-the-job training for the 34 laid-off workers until they return to work at the port in October, is not likely to be taken lying down by laid-off workers from other communities. In the words of one factory manager in Ashdod, "The others are going to learn from it."

Research carried out by this factory indicates that one of the major difficulties in dealing with the Georgians in Ashdod was their high degree of isolation, physical as well as linguistic and cultural. Whole new districts of Ashdod are being given over to them exclusively. Little is done to remedy the situation. There are no suitable ulpanim, not even a synagogue, let alone a cultural club where they can meet in their own district.

In the opinion of the researchers, the concession to the hunger strikers averted an ugly confrontation. But whether it has solved more problems than it created will depend on the way in which the authorities make use of the time they have won.



All Georgian Jews make it a point to stress how comfortably they lived in the Soviet Union, and what they abandoned just to come to Israel. Moshe Binyashvili, who now owns a liquor and soft drinks store in Ashdod, dragged The Post team home to prove the point. The apartment was jam-packed with laid out and stacked furniture, electric appliances, cut glass and expensive tableware, the whole under crystal chandeliers. "The rest of my furniture is stored in the apartments of two neighbours," he said.

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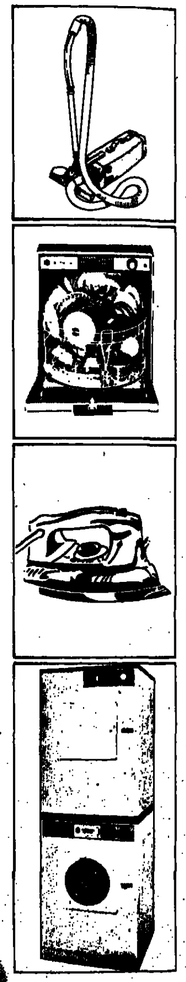
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HAPPY AND HEALTHY

Marketing with Martha

THE NUMBER of letters I receive about the lack of molasses in Israel intrigues me. What do so many American immigrants want to do with so much molasses syrup? So far as I recall, the only thing ever made with molasses in my Midwestern U.S. childhood home was an occasional batch of cookies. Now, there is an endless variety of cookies which can be made with local ingredients — even given the local lack of chocolate chips (chop your own) or unsweetened cooking chocolate (adjust the quantity of sugar).

I think what fascinates me most about the *Great Molasses Search* by American immigrants today is that it points up the positive side of the local food market. Almost every delicacy demanded by American tastes is available here now, including marshmallows (by Elite) and white-meat tuna (by Assis), so that molasses is about the only thing left to miss. As I have written before, it is not made in Israel because molasses is a by-product of the cane sugar industry, and we only produce beet sugar.

My advice to newcomers who really miss molasses: have someone send it from abroad. The parcel-post customs department tells me that any resident, Israeli or newcomer, can receive food parcels up to IL10 in value, or about two kilos worth. Beyond that, foodstuffs are taxed IL4 per kgm. Meat and fish products, however, are taxed IL7 per kgm. from the first kilo, if I understood correctly. New immigrants are allowed 15 kgm. of food imports during their duty-free period.

MOLASSES MAY BE scarce here, but oranges? A reader took issue with my statement some weeks back that the Ministry of Tourism requires hotels to serve *fresh orange juice*, and I see that the matter came up in a Knesset debate recently. I checked the situation with the director of the Ministry's hotels department, Mr. EN Frankel. The Ministry regulation, on the books for several years now, says that hotels — all hotels, regardless of class — must serve "fresh citrus juice and citrus fruit upon request" during the citrus season, defined as December 1 through July 31. However — and this seems to be the catch — "the Ministry does not go into interpretation (*parshanut*) as to the meaning of *fresh juice*." In other words, it need not necessarily be, in Mr. Frankel's opinion, freshly squeezed juice, so long as it is real citrus juice. It may even be ready-prepared juice from a factory — bottled or frozen.

The Ministry takes into consideration that it is difficult for a hotel to cope with squeezing juice for hundreds of guests every morning. At the same time, it encourages hotels to do so, and the Citrus Marketing Board has been demonstrating a machine (imported), which will squeeze citrus fruit better and faster. The Tel Aviv Hilton has such a machine, and takes pride in squeezing 800 to 500 glasses of citrus juice each morning, almost year around, except for the late summer and early fall months.

When should a hotel guest complain that he is not getting "fresh juice"? The problem seems to lie in the Tourism Ministry's rather loose definition of fresh citrus juice. So long as it does not categorically stipulate "freshly squeezed juice," it is very hard to take a hotel to task for non-compliance. The Ministry, however, is prepared to investigate complaints on the matter.

At home, I can suggest a new use for citrus peel. A jam-making housewife inquired as to why pectin, the substance for thickening jam, is sold only in pharmacies here and is "so expensive." I don't know that others consider it so expensive, as only small amounts are needed.

The Ministry of Health tells me that the sale of pectin in pharmacies, rather than in grocery stores, is a matter of custom, not law. In any event, Mrs. Hava Eylon at the Israel Consumers' Association suggests that jam-makers can avoid commercial pectin altogether by using the material from which it is made — the white of citrus fruits. Take a little of the inner side of the peel, cut it into small pieces and boil it with the jam. (Quantities are a matter of practice, but don't use too much.) My mother-in-law tried it the other day in a batch of apricot jam, and it worked well.

SEVERAL OTHER recent questions have fallen within the province of the Health Ministry. A Ramat Aviv housewife wrote of her surprise that Hexal-3 antibacterial cleanser is still on the market, despite the world scare about the dangers of hexachlorophene. (It allegedly led to the deaths of some babies in France.)

The Pharmaceutical Department of the Health Ministry tells me that officially, products containing three per cent of hexachlorophene (the amount in Hexal-3) are supposed to be sold on a *doctor's prescription only*. But, in fact, the Ministry is aware that these products (along with a good many other "prescription only" drugs) are sold openly over the counter, especially when the customer is known to the neighbourhood pharmacist. In light of this, the Ministry instructs pharmacists to warn customers about the proper precautions in using these cleansers: to rinse them off the skin thoroughly, and not to use hexachlorophene products on mucous membrane areas. In cream products, which are rubbed into the skin, the maximum hexachlorophene content permitted by the Health Ministry is 0.75 per cent.





WHAT IS ISRAEL'S policy on fluoride in the water supply? *another reader asks me.*

Fluoride is considered a boon to dental health, and many local authorities abroad add it to the water. A water official at the Health Ministry told me that here, too, the decision on fluoridation lies with the local authorities but that at present, no Municipality is adding fluoride to its drinking water. (There are reports that the Rehovot Municipality has begun to install fluoridation equipment.)

Israel's water supply falls into three categories, I was told: About a third of the country has sufficient fluoride in its water — the recommended level being one milligram per litre. In the Arava, there is a actually more fluoride than necessary — which, according to some authorities, poses a serious danger to users. In the remaining third—including the National Water Carrier supplies — there is too little fluoride, less than one-half a milligram per litre.

For communities getting less than half a milligram of fluoride per litre, the Ministry recommends a fluoridation programme — and it hopes that these communities will implement this within the coming two years. It is not so easy to state which cities have enough fluoride and which have too little, since a community's water supply often comes from a combination of wells and the National Water Carrier.

A recent immigrant from New York describes himself as "presently health conscious" and asks *whether Israel offers sufficient* iodine through its fruits and vegetables. A Health Ministry source tells me:

"It can be stated unequivocally that Israel has no problem of iodine insufficiency." Because of our proximity to the sea, our soil is rich in iodine, and there is not even any need to manufacture specially iodized salt in Israel, as is done in some countries.

This reader, who lives in Jerusalem, also wants to know about clubs for naturalists and vegetarians, especially English-speaking ones. I don't know of any clubs conducted solely in English, but there is an Association of Vegetarians and Naturalists headed by Ya'akov Grabois of Petah Tikva (tel: 912229). It has just organized a branch in Jerusalem. An English-speaking member of its executive committee, Miriam Schwartz, can be contacted for further information at 5 Morish Street (tel. 528351).

Another good contact for vegetarians is Yehuda Carmell of Amirim village, Mobile Post, Marom ha-Galil. This is the vegetarian village which accepts paying guests for room and board with families of varying degrees of vegetarian "orthodoxy."

After I last wrote about vegetarianism, I received two postcards about other landmarks I had inadvertently overlooked: There is a vegetarian pension, Migvah Hayamin, in Safad. And in Tel Aviv, there is a vegetarian food shop in the courtyard at 2 Pinsker St., near Mograbi Circle.

SOME TIME AGO, another reader sent me a number of clippings from a British newspaper concerning the alleged dangers of cadmium and lead in the glazes of cooking pots made from enamel and earthenware. He asks *whether local health authorities* are alert to these problems.

The articles, from "The Observer," particularly pointed to enamelled casseroles with *red* or *orange* coloured lid undersides. Other colours were not implicated.

I put the matter to Toxicologist Eisenberg of the Ministry of Health. He said the Ministry is fully aware of the problems of metal poisoning, and has done much research into lead, but little on cadmium. Mr. Eisenberg does not recall any specific investigations made here into enamelled metal cooking pots, though a study of Teflon-coated cooking utensils was made some years ago.

Even the British newspaper had difficulty pinpointing the possible effect of eating food cooked in a casserole which is releasing cadmium. The long-range effect could be kidney damage, "The Observer" articles said, but how much exposure this would require was not even estimated.

Here in Israel, houseware shops sell a wide variety of enamelware for cooking, both locally made and imports, in all sorts of colours. Anyone seriously disturbed by the British cadmium reports could, so far as I understand them, avoid trouble by rejecting any pots or casseroles on which the *undersides of lids* are coloured orange or red. If you happen to own one, you can ensure safety, according to the British reports, by lining the lid with aluminium foil.

Lead release (which is linked with brain damage) is connected more with glazed earthenware utensils. In this field, the local Ministry of Health has been alert to problems, and one can assume that glazed pottery and earthenwares sold locally as food containers meet health requirements.

Anyone with a specific question or problem in this field can direct it to the Ministry of Health, either in Jerusalem or through a District Health Office.

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MIRIAM MELITZ:
Textile and fashion designer

Catherine Rosenheimer

WHEN MIRIAM MELITZ began designing textile prints in the late 'fifties, there were few textile designers in Israel. Now, 15 years later, she is not only one of the most talented and technically proficient designers in her field, but has also recently branched out into fashion design — with great success.

Miriam's art-school training at Bezalel was actually in neither textile nor fashion design, but in graphics. In 1955, when she and her former husband, Jerry Melitz, graduated from Bezalel, they set up a graphic design studio together.

"But I think textile design was always in my blood," says Mickey. "I used to sit on buses, look at the prints people were wearing, wonder who designed them. I even used to doodle textile designs for fun in my spare time. I started taking my designs to textile printing factories and found I was selling quite nicely. I had no technical knowledge of how to adapt a design for screen printing and repeats, colour separations and so on. One of the engineers in a factory I worked with taught me the technical side and gradually, by doing practical work, I built up experience. I certainly learnt the hard way, but I think that after all these years I can pride myself on understanding textile design from the thread through the final printing technique."

A lot of Miriam's bold, swirling designs, brilliant colour blends or patterns like stylized tapestry weaves are Bukharian-influenced. The daughter of a fifth-generation Jerusalem family, she grew up in the Bukharian Quarter, and remembers vividly that until 1948, the neighbours used to wear traditional costume every day. "And on Saturday, group after group of them would walk past, dressed in the most brilliantly colourful, flowing robes. This has definitely influenced my designs. At the same time, my smaller, more romantic, flower prints are strictly European in origin."

FOR MANY YEARS, Miriam and Jerry Melitz worked together in very close cooperation. He had, by then, established himself as a fashion designer, and she provided him with prints exactly suited to the lines of his clothes and the fabrics he wanted to use. It was a good partnership from both their points of view, giving Miriam a say in what was done with her finished print, and Jerry a range of "made to measure" exclusive designs, suited perfectly to his style. At the same time, Miriam sold designs for fashion and furnishing fabrics, household textiles, even underwear, and also executed technical textile design work.

A major break came in 1967 when a display of their work at the Export Institute led to a tie-up with Heberlon, Israel licencees for Banlon. Miriam's textile prints on Banlon made up into Jerry's fashions gained world-wide publicity, and the couple were invited to attend an Israel Week at B. Altman in New York. Altman later contracted with them for an exclusive range of printed canvas luggage, and another New York firm commissioned them to design a complete line of furnishing fabrics.

IN ANSWER to the question, "Why fashion design?" Miriam replied:

"After Jerry and I parted, I had had enough of fashion — didn't want to know about it or have anything more to do with it... until I realized I was getting very short of clothes! The things I liked in the shops were way out of my range, and I simply couldn't find inexpensive clothes to suit my taste. That's really how it started.

"Because it wasn't worth while printing very small quantities of fabric for my first experimental designs, I started playing around with appliques. The first ones were long jersey skirts with coloured felt appliques and plain, toning tops — very simple in cut and line, but with an original touch. I showed them to both Wizo and Maskit: Ruth Dayan immediately agreed not only to buy that line, but asked me to design a Winter '74 collection."

Mickey's fashion designs always start with a textile idea.

"From the minute I start sketching, I know what sort of clothes will come out of a particular fabric. Where cutting and sewing techniques are concerned, I have professionals to help me — though I do have a background of a fashion vocational school and years working with a fashion designer, so that I actually know more than I ever thought!"

For the summer, she has continued her applique line in denim and natural canvas long skirts and overalls like the ones pictured here.

"Applique is really just a development and stylization of the folklore revival going on throughout the world: it incorporates a folklore element in a garment which is wearable and far from fancy dress."

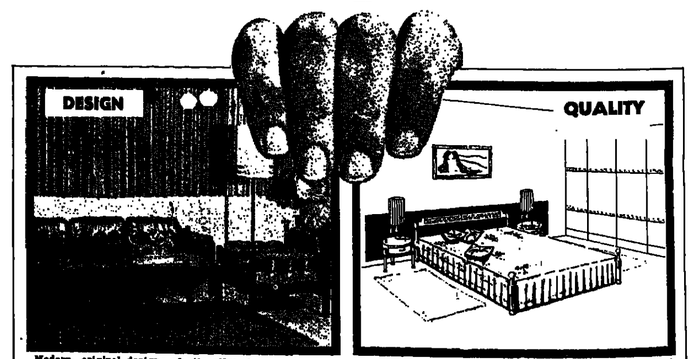
She has managed to solve the problem of relatively small quantities of printed fabrics and found a good and obliging printer ready to undertake her orders. She has long crepon caftans trimmed at neckline and sleeve edges with borders of her own geometric prints, smock dresses in larger-scale prints in one bold colour on white (again crepon) and a wide range of unusual pants and separates.

Her basic garments are simple and effective in line, always with a certain "something" — either in the form of print, colour combination, applique or detail — that makes them just that bit different. Her styles are being snapped up at Maskit both in Tel Aviv and in Haifa. Her teenage daughter's friends all want appliqued denim maxi skirts. It seems that she has achieved her aim of making reasonably-priced fashions which will look equally good in size 38 or even 44. And that's not all — a very super line of printed bedlinen by Miriam Melitz, as yet in its infancy, is on sale at the boutique at Tel Aviv's Beit Wizo. She has plenty more plans in that direction too.



(Left) Striking black and white outfit — square necked top in acrylic knit. (Centre) Long skirt in undyed canvas. Cowl neck blouse is brilliantly simple in cut. (Right) Caftan in plain chocolate brown crepon, trimmed in brown-on-white print. (July and Kenny)

4
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Mothers and children at play

THE KAITANA (Summer Camp) season is here again and, in common with many other women's organisations, the Tel Aviv Working Mothers' Association opened their camps recently in five of their community centres in the Tel Aviv area. Special feature of the W.M.A. camps is that they will not only be serving the needs of some 1,800 children during the coming month, but also aim to provide a restful, carefree holiday for 600 mothers of large families. Each mother and each of her children between the ages of 2 and 6 receives 5 full days holiday from the Association, during which she receives three meals, is provided with entertainment and recreation facilities and has her children cared for, ensuring her a complete rest. Children between the ages of 7 and 13 receive ten days holiday camp facilities from the W.M.A. 450 volunteers will be helping run the camps.

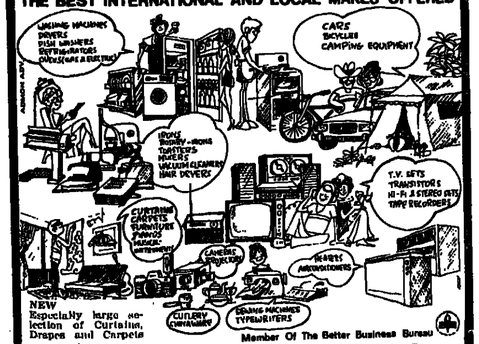


Some of the 600 mothers on their way to a well-deserved holiday, knowing their children are being cared for. (Right) Some of the camp children designing posters for activities. (Israel Sun)

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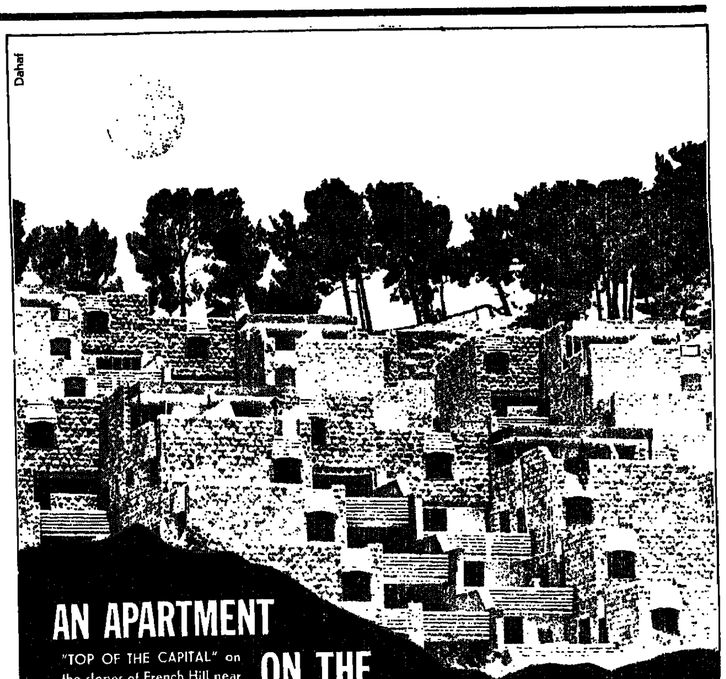
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هكذا من الأخبار

IT OCCURS TO ME / Hadassah Bat Haim

Going to the vet's

FOR AS LONG as we have known him, since his earliest youth, our dog has pursued certain habits which, natural and even endearing in puppyhood, have persisted longer than is desirable, or consistent with canine maturity. Running after his tail, occasionally seizing it, apparently by mistake, and describing rapid circles which made him dizzy enough to stagger like a drunk when he had enough sense to let go, was regarded by us as demonstrating only a lack of experience in discriminating between his own members and foreign objects open to legitimate harassment.

As Sambo grew older and bigger, this curious ritual continued long after he should have been able to distinguish between his own appendages and those attached to other creatures. His circular dance took on something of the character of a religious ritual. Unless he is retarded — a condition we have long suspected — we wonder if he is not perhaps afflicted by religious mania. There is a decided resemblance to pictures we have seen of a whirling dervish. We are fortunate that he does not howl at the same time, this being rendered impossible by the nature of the activity, as his mouth is full of tail.

Normally, Sambo does not travel by car. Any place he wants to get to in Nahariya he can reach on his own four feet, and I do not feel an obligation to provide him with transport. Therefore, with a perversity worthy of a human being, he hurls himself hopefully into the car every time the opportunity arises, heedless of the fact that his welcome is less than cordial. Invited for once to take a ride, he immediately becomes suspicious and scrambles out of the open window without even pausing to investigate the delectable biscuits laid out on the back seat with the purpose of ensuring his tranquil passage.

Some time later after a chase involving five people and a stalking manoeuvre that would in other circumstances capture the shyest of stays, we secure him once more. This time we take him threshing madly, breathing heavily down the back of our neck and taking small nips out of our ears, to consult an expert and find out if there is some physiological reason for his behaviour or if he is, as we think, just peculiar and a slave to a bad habit which he cannot now kick. There is, of course, the possibility that he doesn't want to be cured. Maybe he doesn't mind looking a fool, carrying on like a two-month-old pup when he is obviously old enough to be — and probably is — a father himself. (We do not inquire into his private life.)

THE VETERINARY surgeon, without committing himself, gives Sambo an injection and some pills, and bids us come back when they are finished. This advice is difficult to follow. It takes a large manpower force to get the dog into a position in which the pill can be forced down his throat, and the vet has chosen to live on the very top floor of one of Nahariya's high-rise buildings. One day there will be an elevator, but at the moment Sambo has to be dragged, or carried, protesting at every step, and delivered sulking and fuming into the surgery. A medium-sized beast, as dogs go, he becomes heavier and more awkward at each landing, and we finally reach our destination with arms, shoulders and backs at breaking point. Sambo is quite fresh. I am more than thankful that we no longer own the donkey which also needed medical attention from time to time.

The vet pronounces Sambo cured of whatever it was that ailed him, and the animal gallops down the stairs with us at the end of his leash at a pace which puts us in considerable danger of breaking our legs. However, as my daughter consoles me, our own doctor lives very near and in only on the first floor.

CULINARY NOTES / Haim Shapiro

Cooking courgettes

LOCAL FOLKLORE has it that a girl should know how to cook an eggplant 101 different ways before she is ready to be married. Another bit of wisdom is that anything made with an eggplant can also be made with kishuim, except that then it tastes better.

The poor kishuim, however, don't even have a proper English name. They are smaller than the English vegetable marrow, and fatter than the Italian zucchini squash widely used in America. But in French the vegetable is courgette and in England it is also known as such.

While kishuim may be used as a substitute in any eggplant dish, the greater tenderness and the delicate flavour of the former make it suitable for dishes unadaptable to the more robust eggplant. One of these dishes is a casserole that hovers pleasantly between a souffle and a puree. The nature of the vegetable contributes to the pale green colour and light creamy texture of the dish.

Cut into thick slices (3-4 cm.) about a kilo of kishuim. The usual ones are good, but even better are the dark green, "village" variety. Cook them in as little water as possible until they are very soft (about 15 minutes).

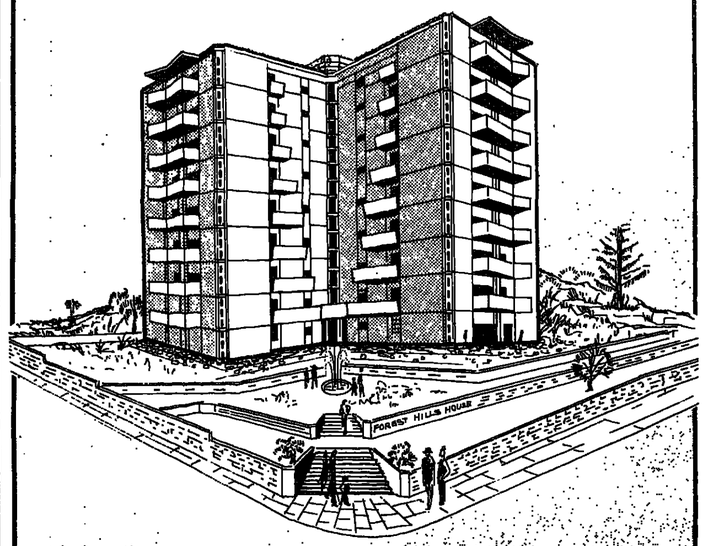
If you figure well, there should be virtually no excess water; but otherwise drain, and allow to cool. Mash them with a fork, a potato masher, or the French gadget known as a Moull. Unfortunately, this process can't be done in a blender, as it destroys the delicate texture of the dish.

In a large bowl, mix the mashed kishuim — preferably using a wooden spoon — with three heaped tablespoons of flour, a grated onion, a handful of chopped parsley, a pinch of grated nutmeg, a tablespoon of oil, three eggs, and salt and pepper to taste. After mixing for a few minutes, the mixture should take on the consistency of a thick cake batter. Pour into a greased casserole dish and back uncovered in a medium hot oven for at least 35 minutes. If the dish has to wait for guests who may be late, it can be safely left in a warm oven for up to two hours.

You can enhance the flavour of the casserole by the addition of either a package of non-fat white cheese or up to half a cup of grated yellow or parmesan cheese.

If "kishuim casserole" has too phlegm a ring and your guests want to know what to call it, the suggested name is "Terrine des courgettes."

WILL
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THE LOCATION: is in the heart of quiet, exclusive Rehavia. The Valley of the Cross will be in view throughout. Downtown Jerusalem is minutes away.

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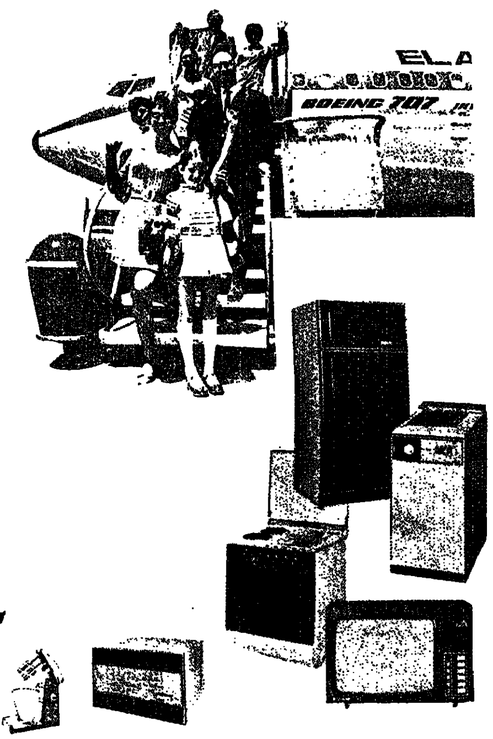
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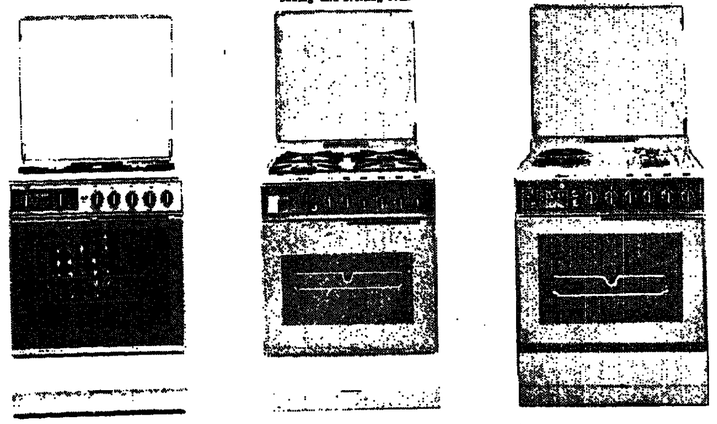


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Gallery Guide

JERUSALEM

By Meir Ronnen

PICASSO AND HIS ENVIRONMENT — works by the master and by other artists with whom he had an interaction. (Israel Museum).

JEWISH LIFE IN MOROCCO — Massive ethnological show of folk art and cultural treasures, including superb recreation of a street of Jewish craftsmen (Israel Museum). Till mid-August.

INTRODUCTION TO DESIGN — Inaugural show of new Paterson Design Pavilion covers the last four decades of planned and applied aesthetics and includes demonstrations of a computer as a design tool every Monday at 4.30 p.m. (Israel Museum).

SHLOMO KOREN — recent outdoor geometric sculptures by well-known Israeli artist domiciled in Amsterdam (Israel Museum).

COINS OF ERETZ YISRAEL — 2,500 years of coins used in our part of the world (Israel Museum).

PUPILS AT WORK — From museum's art classes for children (Israel Museum).

EROTICISM — third in a series of new shows. This one a grab bag of very varied works by local artists, from mild nudes to real pornography. (Artists' House) till Aug. 1.

NEW MEMBERS — of Jerusalem Artists Association (Jerusalem Artists House).

RUTH and HANAN CHOR — Carpets, weavings, pictures and "subjective objects" by weaver and former Bauhaus (The Little Gallery, 27 Saulmon). From Sun. till Aug. 16.

AVI AMACHE — One man show by young painter (Gallery Dagush, Abu Tor, 11 Elu Hagdoli). From tomorrow night till August 18.

SYDNEY LUGASSY — Casablanca-born ex-Klitoritzik who later studied in Paris shows recent works. (Hilphaut Hotel) from tomorrow till Aug. 10.

SMALL PORTRAITS — By Giladi, Morch, Arikha, Tichu, Likhtovsky, Tolkov, Lavon, Berrum, Pinhas, Simon, Rothman (Shatz Gallery, Rehov Shatz) till Aug. 18.

ANSER BARHAMA — Nickel-plated maquettes for outdoor sculptures by Moroccan-born art teacher. (Engel Gallery) Till July 31.

SUMMER SHOW — Mostly highly skilled graphics from all the best exhibitions this gallery has mounted. Pride of place goes to recent splendid colour lithographs by 37-year-old Sonya Delaunay, today still working in Paris. (Nora Gallery, 9 Ben Maimon).

MARONDE SCULPTURE — Modern Bantu carving from Tanzania, combining realism and abstraction. (Beit Ma'yan Gallery, next to the spring, Ein Karem). Daily 11.30-12.30; Mondays until 10 p.m.; and by appointment Tel. 33580 and 32573. (Closed Fri. and Sat.). All summer.

TEL AVIV

By Gil Goldfine

THE TEL AVIV MUSEUM — NEW BUILDING (27 King Saul Blvd.) Permanent exhibition of Impressionist, Post Impressionist and Israeli painting and sculpture, the largest and most comprehensive collection of the century. **JOAN MIRO** — Survey of graphic works honouring the master's 80th birthday (through July). **CONTEMPORARY JAPANESE PRINTS** in a variety of techniques. (Thanks Agam, Kinetic Art.)

YEHOSHUA ELIMAZ — Paintings (Chemerinsky Gallery, 26 Gordon St.) Opens July 31.

5 YOUNG ARTISTS — Recent graduates of the Bezalel Academy show paintings, prints and sculptures that by and large indicate a search for individual expression. Milgal, Hirsch, Beeseil, Brakier, Kahana. (Tzafa Gallery, 80 Ibn Gvirol St.) Till August 1.

DUGIT SUMMER COLLECTION — Paintings by Mirit Cohen, Faidi, Hadaieffer, Shemtsky, Oliadi, Natan, Alkalai and Mohar. (Dugit Gallery, 48 Frishman St.) Till end August.

MENACHEM CHALIF — Oil paintings (Old Jaffa Gallery, 14 S. Masal Ariel). Till August 9.

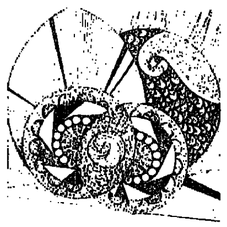
NEW GALLERY SUMMER SHOW — Paintings and drawings by gallery regulars. (New Gallery, 32 Reines St.) Till end August.

HELENA RUBINSTEIN PAVILION — paintings by abstractionist SHIMON AVNY (through July).

BRUNIA GLASH — Memorial exhibit of paintings. (Petah Tikva, Yad Lebanim.)

LEVICK HOUSE — Summer Gallery collection (Levick House, 30 Dov Hos St.)

GORDON GALLERY II — Gallery group show including Garbuz, Druks, Zaritsky, Tepler, Nikel and others. (Gordon Gallery II, 4 Natan Hacohacham) Till July 31.



AVIGAIL LEV-RAN: Detail from Sun in Gir'on (Beit Rothschild Gallery, Haifa)

PHILISTINE TEMPLE — an exhibition of finds from Tel Qasile (Ceramics Museum, Museum Ha'aretz, Ramat Aviv).

YEHUDA FINKELSTEIN — Paintings (Ramat Gan Municipal Museum, Bet Emanuel). Till July 30.

YODFAT SUMMER SHOW — Including gallery regulars Ullman, Uri, Ryle Schatz and others. (Yodfat Gallery, 190 Dizengoff St.). All summer.

SAMUEL OVADYAHU (OBODOVSKY) — Paintings by veteran Israeli artist, recipient of first Dizengoff prize. (Gallery Rosenfeld, 147 Dizengoff St.).

JOHN GABRIEL HARENE — Graphic art and movement. Exhibit within the series devoted to "Science-Mathematics-Art" (Lunky Museum of Science and Technology, Ramat Aviv).

BOOZ GALLERY — Summer show of Israeli Artists, Ancient Pottery & Coins. (Ruos, 1 Simtat Bet Hashoeva Cen. Allenby 94). Open daily 9.30 a.m.-1.30 p.m., 4.30-6.30 p.m. except Thurs. afternoon. Tel. 613924.

THEO TOBIASSE — French painter born in Israel shows recent gouaches thematically revolving around La Boheme and Romeo and Juliet. (Talma Gallery 27 Gordon St.)

25TH ANNIVERSARY SHOW — including Arieaz, Meshulam, Elu-Bor, Rubin and Stern. (Kassem Gallery, 16 Ben Yehuda St.).

GROUP SHOW — Joan David, Milstein, Lubin and others. (Hanee Dafom Gallery, 39 Gordon St.). Till end of July.

JAFFA GROUP SHOW — summer collection of local artists. (Jaffa Artists' Gallery, 9 Kikar Kedumim, Old Jaffa).

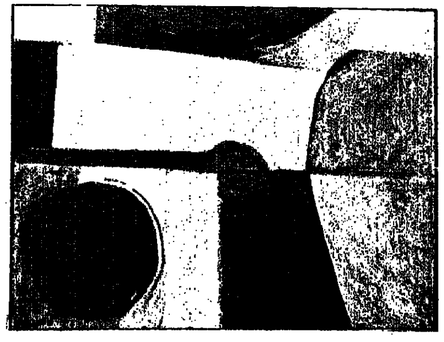
SLATSKAN GALLERY — June showing of gallery collection including works by: Ofek, Gat, Levanon, Struck. (Slatskan Gallery, 5 Chissin St.).

DELSON-RICHTER GALLERIES — Exhibitions devoted to contemporary trends by internationally accepted artists. Its inaugural show features kinetic artists Takis, Agam, Lijo, Sinali, Soto and Pol Bury. (Delson-Richter Galleries, 21 S. Masal Ari, Old Jaffa).

KLATCHKIN SUMMER SHOW — Including gallery regulars Bak, Mokady, Ludman, Berem, Rikolnr, Prokatch and others. (Hadassah "K" Gallery, 33 Frug St.)

BEGGIE WESTON — Permanent exhibition of last paintings not previously exhibited. (Weston Gallery, 260 Hayarkon). 10-1; 5-8 p.m.

EUROPEAN ARTISTS—Including Fabian, Vinh Bila, Boeman, Lipot Hermann, Balint, André Sinaz, Lucien Perdi, Cecil, etc.; and Israeli artists Argov, Ben Ray, Oliadi, Nahum Gilboa, Zvi Shor, Salomon, Tumarkin, Wexler. (Judean Gallery, 122 Ben Yehuda).



Chaim Fleishman: Painting with Green Circle (Municipal Museum, Nahariya)

HAIFA & THE NORTH

By Emma Kimor

AVIGAIL LEV-RAN — Using a rapidograph, brush, plate and ruler, she calls her extremely neat and precise drawings of decorative circles and lines: "Hligraphs." Mainly black (ink) on white, they manage to convey a third dimension that either sucks one's eye into its depths ("The Infinite," No. 1) or fuses one with the expectation of what emerges from it ("Carmelit," No. 7), the latter verging on Op art. Occasional acrylic colouring heightens the interest, and is especially well-balanced in "The Bottom of the Sea" (No. 20). One wall carpet. (Beit Rothschild Gallery). Till August 1.

RACHEL AYALI — Oils. Her palette contains only three colours from which she mixes a range of colours for her landscapes and interiors. (Cafe Ritz — Art Gallery). Till August 3.

NAHARIYA

CHAIM FLEISCHMAN — Oils. Deeply involved in the mysticism of cosmos-man-God, this American-born painter of many years' standing, poet, and former teacher, packs his frames with a relatively "easy" language of large, square, well-balanced patches of colour. "The Tower of Babel No. I" (1963), from a series of works on the theme destroyed by the painter before coming to Israel, has the colours of the sky and the earth — nature — framed in by "man-made" squares. Together with others, "View from Yadde" (II) (1961) requires the painter's narrative to "see" it. The effect of the Israeli sun and concept since his settling here in 1957 is clearly felt; urbs — of the sun and the stars, and the heavens in the theological-mystical aspect — appear and interact in a moving, brighter and, I dare say, happier rhythm. (Municipal Museum). Till July 31.

CAESAREA

ARATEN AND GOLDFINE — In a clear, spacious world in aquarelle with a white, unpainted spot; or with a box-like, shadow-casting plastic form; or with a recurrent little black "tragic" figure, Araten creates a surrealistic dimension. The drawings and collages are by Post retitle Gil Goldfine. (Central Gallery for Art and Literature, Antiquity Area). Till August 12).

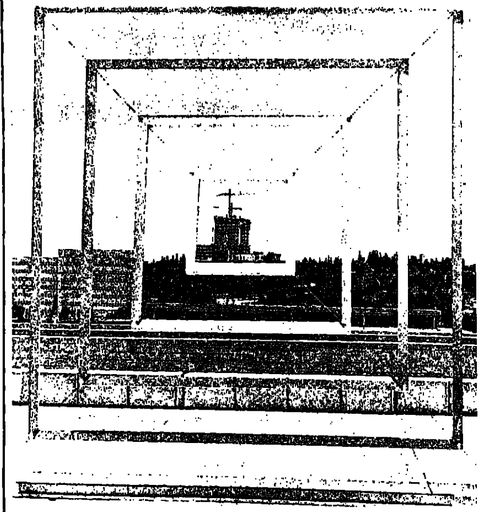
AVRI OHANA — Oils, excelling in their admirably smooth colour application and blend. From an earlier surrealistic, often Bosch-like and thus still figurative style, and greatly influenced by his Moroccan origins and folklore, Ohana presently experiments with colour effects ("Deep Purple," "Ultra Blue," "Blue Landscape"), which finally settle down in "Jazz" tercuneously transliterated from the Hebrew as "Giaz") and "Eclipse," in more relaxed abstract forms, in rich, deep, warm earth colours. (Modern Art Gallery, Cesarea Port Citadel). Till August 11.

ASHDOT YA'ACOV

THE 3RD EXHIBITION OF WORKS BY FRENCH JEWISH ARTISTS — On the occasion of the Museum's 15th Anniversary, latest acquisitions of paintings (including Mané Katz, Dobrinsky) and sculptures (including Selinger, Harbourger) by Jewish artists, most of whom from the "Paris School." Not all contain Jewish themes. Also porcelain and gobelin works. (Beit Ury and Ramy Nechushtan Museum). Till August 4.

HAZOREA

JOHANAN BEN-YAACOV — 40 years painting and sculpture. (Village Israel House). Opening Saturday.



The partially-completed Jerusalem Hilton is seen framed by Koren's "flying squares" at the Israel Museum.

Koren in the air

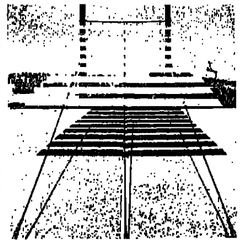
Meir Ronnen

ONE OF THE more important art developments of the last decade has been the advent of "environmental" sculpture, works that interact with the surroundings or which play a social role by providing not only entertainment but also play facilities and the participation of the viewer. Much of this sculpture is by nature geometric and carefully engineered. Some of it has been designed by painters, engineers and architects as well as sculptors and the borderline between these various disciplines has been increasingly blurred.

Few professionals of any persuasion actually make these sculptures. Like the architect, they design them on the drawing-board and occasionally produce a limited edition of small models for sale. The work itself is carried out by smiths or factories. Sometimes the models follow the finished work, for purely commercial reasons.

Shlomo Koren, whose outdoor sculptures are now on show at the Israel Museum, started out as a painter of delicate calligraphic monochrome watercolours in Julius Bissier, after graduating from Bezalel. For the last decade he has been living in Amsterdam where he has no doubt been influenced by much of the subtle, white-on-white, hard-edge works produced there; his own white graphics are a combination of Albers, Schoonhoven and others. His new sculptures, however, are among the most arresting works he has produced to date; they also owe a debt to all the geometrical works of the last few decades.

Koren's aerial sculptures are made of tensile, matt aluminium and steel cables, some of which are anchored in the grey, mottled and in this case unsympathetic granulite floor of the Museum's plaza, which fails to provide a necessary contrast. Each work is a completely different concept. One is a series of concentric squares winched slightly into the third dimension by the steel cables from which the square frames are suspended. Another consists of two facing rectangles with their far sides raised off the ground at a 30-degree angle, kept in position by unifying steel cables. Two others are simply a plank of metal arched into a bow form strung with steel cable, one rocking on its apex, the other welded at an angle to a flat plank. Then there is a series of floating, mathematically connected forms descending on cables from two poles and making corresponding patterns of shadow on the ground. The others are simplistic arrangements of bent rails and stacked poles, overly reminiscent of the work of Bald Schwartz and the pupils of London's Anthony Caro.



Shadow play by Koren, made of aluminium sheets suspended on cables.

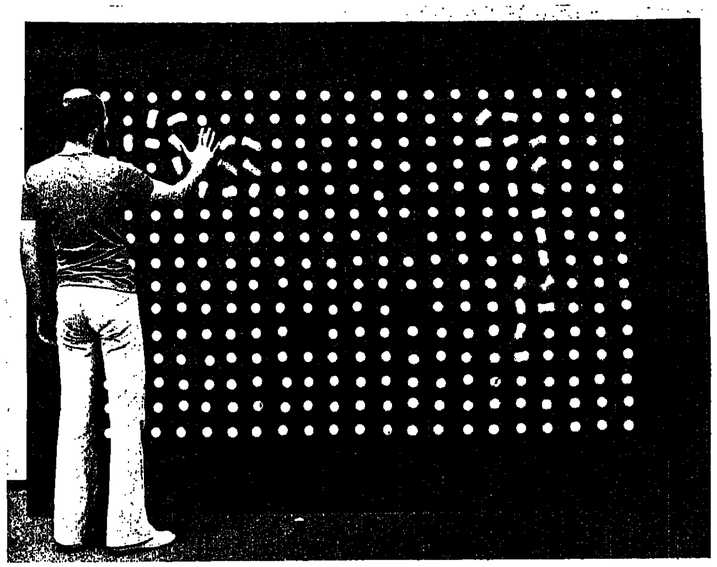
Despite the beautiful finish of these factory-made products, they remain minimal in every sense; one looks for a combination of intellectual and aesthetic interest in this sort of work, but Koren's sculptures, although dramatic, do not hold one's interest for very long.

By the way, steel cable aerial sculptures are not exactly new. Though of totally different application, what about the San Francisco bridge and the giant steel cable tents put up by German architects at the Montreal Expo and the Munich Olympics?



The magic of Agam





At left: Rishon-born Ya'acov Agam poses with models for his expanding metal sculptures. Above: a tactile Agam that vibrates and "sings" to the touch, at the Tel Aviv Museum.

Tel Aviv art critic GIL GOLDFINE reports on a fascinating exhibition by Israel's most renowned artist on the international art scene.

WITH COMPUTERIZED exactness and controlled aesthetic judgement Yaacov Agam creates beautiful paintings and sculptures generally described as being optical or kinetic works of art. Transcending the simplistic and traditional ideal of a single unit image within limited boundaries we are presented here with a body of work whose foundation rests on the concepts of possibility and transformation.

Contrary to established techniques, Agam's art does not attempt to interpret reality but is "reality." The reality, however, is not fixed but evolves and fluctuates with time, motion and viewer participation. This notion is quite different from historic concepts of visual perception which always demanded subjective interpretation (although cloaked in spiritualism, naturalism or expressionism) and always separated the material rectangle of canvas from the content which was plastically and spacially described on the surface. Agam's paintings and sculptures are objects unto themselves to be analyzed and enjoyed without prior exposure to subjective or emotional experiences.

Agam, born in Rishon Lezion in 1928, has come a long way; he is Israel's most important artist on the international scene and an international figure in his own right. Although he has been living in Paris since the early '50s, he has a strong affinity to Israel and the Jewish people. Concerned with spirituality he is always seeking paths to philosophically marry his work with basic principles of Judaism. In addition to being a prolific artist he has written many articles and essays about his work and art in general. This show, originally sponsored by the French Ministry of Culture for the National Museum of Modern Art in Paris, also appeared at the Stedelijk Museum, Amsterdam and the Kunsthalle, Dusseldorf.

Despite its mechanistic precision, calculated geometry and chromatic illusions, Agam's pictures and constructions are extremely human (in fact, in his Credo of 1964, Agam describes his artistic objectives in terms of spiritual achievements of the individual and the universal struggle to create). His humanism is developed through a socio-democratic insistence that the viewer become a partner (active not silent), a creator so to speak, enjoying his task of responding to stimuli and subsequent participation in completing the picture through "visual endorsement."

For example, by moving slowly and deliberately across the face of a polyphonic painting (a surface of painted parallel triangular reliefs) one admires the countless themes that can be frozen in place by simply stopping the body movement. The harmonious variations of colour and shape from all angles is startling and marvellously organized into independent and interdependent themes. Agam's palette runs the full spectrum whereas shapes are usually restricted to rectangles, circles and triangles with variations of the three.

A DIFFERENT kind of participation occurs in his transformable paintings. Rather than changing the body position the viewer is given an opportunity to rearrange the picture surface by redistributing pegged elements, thereby modifying the composition and creating a new reality although temporal and limited. Similarly the tactiles and sculptures (his most recent endeavours) are people oriented confrontations which are not merely static wall or floor decor. According to Agam, a work of art does not terminate with the process of its creation; its dynamism continues after the spectator sees it and is forced ino action; to become animated, touch, rearrange and accept a new possibility. Tactiles are paintings with elements that are attached with springs which begin to vibrate and "sing" at the slightest contact. Although they are magical and even sensual, Agam would like to think that their main purpose is to create an instrumental painting.

The sculptures are exceptional pieces and capture the heart of the exhibition. Similar designs in various sizes retain a purity of style and intent. Despite their metallic forms (stainless steel) optical weight is negligible. The ability to alter solid walls of steel into agile linear patterns of cylindrical tubing is refreshing to see and fun to do. The possibilities are endless and the effect created by opening these precision grids is one of breathing life and energy into inanimate materials.

UPON ENTERING or leaving the museum we are confronted with Agam's Hydroflame, an environmentalist inspired piece which combines water and fire simultaneously spouting from one fountain nozzle. Despite the changeover from active spectator participation to passive speculation he still continues to present his conceptual ideal of "possibility" and transformation of reality. These opposing elements, generally thought to negate one another, here function harmoniously to a point of utter compatibility. With this work of art he has jumped the barrier from art object to art situation and instead of invoking real visual responses on a sensory level he seeks to modify our emotional-cum-perceptive sensibilities in order to make acceptable a reconstituted reality with no strings attached.

Whatever his objectives are, Agam will find the way. As evidence, we have this excellent show which is a good indication that Agam is not just a practitioner and inventive technician, but a thinker and creator of very high calibre. (Tel Aviv Museum, New Building, King Saul Blvd. Till end of August.)



A typical polyphonic painting by Agam which changes design and colour according to the position of the viewer.

MUSIC / Yohanan Boehm

Israel is a summer festival

IT IS SAID that artists are not normal people, and there must be some truth in this: in the heat of summer, when everybody who can goes on holiday or at least tries to slow down to preserve his ebbing strength after a strenuous year, Israel is witnessing concentrated efforts to produce every variety of music. The Israel Philharmonic had barely finished its hectic season crowning it with a splendid concert performance of Verdi's "Il Trovatore," when the Israel Festival was making demands on it with Beethoven's Ninth and Mahler's Fifth.



Zubin Mehta — "inspiring."

But it is not only on the concert platform that music is being made this summer. There is a chamber music seminar at the Weizmann Institute in Rehovot, under the guidance — as it has been for 12 successive years — of Rami Shevelov. The results of these working weeks will be heard in a series of concerts, beginning at Rehovot where, we are advised "the concert will start at 7 p.m. and will not end before midnight!" But while the title "Marathon" is avoided, people will be allowed to come in and go out whenever they feel like it. Then the groups will go to Zikhron Ya'acov, Kibbutz Evron and Sde Boker, Holon, Beersheba, Netanya, Haifa and Tel Aviv, and will end at the Jerusalem Khan (for details see "Poster" on coming Fridays).

Rami Shevelov's seminar is the more remarkable as it exists without official subsidies or encouragement. Smaller workshops for chamber music have been held at Kikhron Ya'acov "Beit Daniel" for members of the Israel Chamber Music Association, an organization aiming at reviving and promoting the making of music in informal, non-professional circles and at the Targ Music Centre in Ein Karem, Jerusalem, where, for the first time, a music summer camp was organized by the Youth and Hehalutz Department of the Jewish Agency. This was designed to foster friendship between American and Israeli youngsters through the medium of chamber music.

The biggest project for the summer is always the summer courses at the Rubin Academy in Jerusalem, where for the past three weeks, an abundance of courses, lectures, concerts and discussions has filled the building with movement and sound from early morning until late at night. (A fuller report, in next week's column.)

ANOTHER REMARKABLE "happening" came to us with the convening of the 27th International Congress of the "Jeunesses Musicales" in Israel. It has been the practice throughout the years to organize, wherever the congress is held, an International Youth Symphony Orchestra, as a demonstration of the unifying power of music in a strife-torn world.

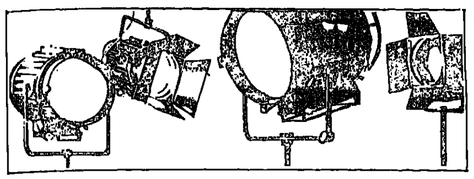
This week we heard the World Orchestra 1973 in Jerusalem and Caesarea, as part of the Israel Festival. The representatives of 21 national "Jeunesses Musicales" organizations proved, more successfully than all the efforts of the United Nations, that young people can get together and cooperate peacefully. A hundred and eleven young musicians, from as far apart as Venezuela, South Korea and Canada, worked in groups and as a full orchestra for no more than a fortnight, under section conductors from Canada and Israel. Later they rehearsed together under Shalom Ronli-Riklis and finally, inspired by the personality of Zubin Mehta, gave a very creditable performance of works by Schubert and Webern and of Mahler's First Symphony. (Mehta actually started his career as a double-bass player in the World Orchestra.) That music helps to keep one young is demonstrated by the fact that the President of the World Orchestra, Sir Robert Mayer, at 93, is still active in his mission of bringing music to youth, a project started by him and his wife in London over half a century ago. He came to Israel to be with the "Jeunesses Musicales" here, and his talk at the Rubin Academy in Jerusalem, in which he looked forward to future improvements, was a revelation of his unshakeable optimism. To hear Sir Robert, and then the World Orchestra under Zubin Mehta was most refreshing.

To prove that "Jeunesses Musicales" is not interested only in highbrow music, the Swedish "Blue Tunes" — a marvellous choir and jazz group — will join various soloists and ensembles in widening the spectrum of the Congress's musical offerings.

RADIO FOR MUSIC LOVERS

TODAY: 08.05: Bach, Haydn, Ibert. 09.05: Mozart: Piano Concerto, K. 537 (Vinerde-Rodan); Berg: 3 Pieces from Lyric Suite (Rodan). 10.05: Bloch: "Sacred Service" (Barry-Sperber 5 p.m.: Schubert: Quartet, op. 29 (Amadeus); Dvorak: "Dumky"-Trio (Heifetz-Piatigorsky-Lateiner). 9.05 p.m.: Tchaikowsky: "Romeo and Juliet"; Brahms: Double Concerto; Schoenberg: "Pelleas and Melisande"; Ravel: Pavane.
SATURDAY: 08.05: Handel: Overture "Il Pastor Fido"; Mozart: Flute Concerto, K. 314 (Nicolet); Debussy: Nocturnes (Barbirolli). 1.05 p.m.: J.C. Bach: Sinfonia; Beethoven: Triple Concerto (Arrau-Szeryng-Starker); Mussorgsky: Prelude "Khovantchina." 6.05 p.m.: Martinu: Short Pieces; Ravel: Trio (Israel Trio). 7.40 p.m.: Stella Richmond — Tibor Herdan — Operettas.
SUNDAY: 08.05: Peixel: Musical Delicacies; Haydn: Trio; Albeniz "Iberia"; Ravel: Alborado del Gracioso. 09.05: Dvorak: Nocturn; Mozart: Serenade, K. 320; Wolf: Italian Serenade. 10.05: Schumann: Violin Concerto (Szeryng); Gelburn: Songs of Youth. 5 p.m.: De Machaut: Missa Notredame; Bach: Magnificat. 8.30 p.m.: Israel Festival — IBSO — Fuss: Mozart: excerpts from "Idomeneo"; Stravinsky: "Oedipus Rex." 11.05 p.m.: Honegger: Sonata (Sukenik-Navarra); Beethoven: "Archduke" — Trio (Beaux Arts).
MONDAY: 08.05: Danzi: Quintet; Schubert: "Trout" Quintet. 09.05: Choirs by Kodaly. 10.05 (repeat) Allen Mandel plays Ives. 3.10 p.m.: "The Bach Dynasty." 8.00 p.m.: Prokofiev: "The Love for Three Oranges" — complete opera.
TUESDAY: 08.05: Mendelssohn: Violin Concerto (Zukerman); Sibelius: Symphony No. 7 (Bernstein). 09.05: Mozart: Cantata, K. 623; Mahler: "Das Klagende Lied." 10.05: Schubert: Symphony No. 5 (Menuhin); Stravinsky: "Petroushka." 5.35 p.m. (repeat): Martinu, Ravel (Israel Trio). 8.30 p.m.: Eighth Messiah. 8.30 p.m.: Webern: 5 Pieces, op. 10; Liszt: Piano Concerto No. 2 (Wagman); Berlioz: Symphonie Fantastique (Mertin).
WEDNESDAY: 08.05: Paraphrases and Variations — Beethoven, Liszt, Glazounov, Reger, Britten. 4.04 p.m.: IBSO — Otto Klemperer; Weber: Overture "Der Freischuetz"; Schubert: Symphony No. 8; Bach: Brandenburg Concerto No. 6; Mozart: Symphony No. 41. 10.05 p.m.: Beethoven: Quartet, op. 132.
THURSDAY: 08.05: Famous Musicians. 09.05: Musical Comedies. 10.05: Belgian and French Light Classical Music. 3.10 p.m.: Band Music. 4.10 p.m.: Bach: 3 Choral Preludes, arr. for Wind quintet; Bruckner: Symphony No. 7. 8.30 p.m.: Organ Music. 11.05 p.m.: Wanda Landowska.

THEATRE/Mendel Kohansky



Shakespeare can be fun

THE MERRY WIVES OF WINDSOR by William Shakespeare, translated by Alisa Baruch, with extra songs and epilogue by Dan Almagor, at Habimah. Directed by Avraham Asseo, set by Arthur Goldreich, costumes by Adina Reich, music by Poldi Schaetzman, movement by Yoram Boker, lighting by Michael Lieberman.

MASADA 967, opera by Joseph Tal with libretto by Israel Eliraz, presented by the Israel Festival. Stage production by Leonard Schach, stage design and lighting by Arnon Allar, conducted by Gary Bertini.

LILLY GUM by Ehud Manor (with Moliere in mind), at the Haifa Municipal Theatre. Directed and designed by Tsadok Tsarfati, music by Mati Caspi, lighting by Yehiel Orgal.

SHAKESPEARE at the hottest time of the year? Yes, if the play is **The Merry Wives of Windsor,** and the production is as lively and amusing as the one Habimah is now showing. Having attended the opening night, I am happy to report here that Habimah is closing the season with a winner. Not only did I thoroughly enjoy myself — for the first time in many a long evening — but I enjoyed watching the people around me enjoy themselves, and demonstrating their pleasure with frequent and generous outbursts of laughter and applause.

Avraham Asseo has made no attempt to present the Shakespeare comedy in an original manner or to give it a novel interpretation, as is the custom these days. What he has done is to present an honestly worked out, well-polished performance with a good, well-rehearsed cast, and fine set and costumes, in a translation which often strays but on the whole serves the actors and Shakespeare well. He has proved what needs proving again and again — that Shakespeare can be fun.

The Merry Wives of Windsor is the lightest of light comedies, a gay romp about an aging, obese, gluttonous, wine-swilling, cowardly scoundrel of a knight who fancies himself a lady killer, and whose ridiculous efforts to seduce simultaneously two virtuous married ladies result in a humiliating defeat. A well-padded Avraham Ronai is an amusing Sir John Falstaff with a high-pitched, hoarse voice and a physical agility which stands out in comical contrast to his girth. His performance, however, is a one-sided one. Shakespeare's Falstaff is not only a figure of fun; he is a sad nothing of a man living on illusions (the author gave him a name which makes a mockery of his imagined luck with the ladies) which he sees destroyed, in the most brutal, utterly degrading manner, before the whole town, by the two women he believed to be in love with him. Scoundrel though he is, he still deserves pity, but Ronai's performance left no room for such a sentiment.

In the cast of twenty there are a number of outstanding performances. Yehuda Efroni gets massive applause with his hilarious eggs as the jealousy-ridden Master Ford; Elisheva Michaeli is a delightful Mistress Quickly; Tova Pardo has very good moments as Mistress Page; Eva Llon is an utterly charming Mistress Ford (and she could teach many an actress how to make every commonplace gesture look exquisite); Israel Biederman gives a hilarious caricature of the Frenchman, Doctor Calus.

Translator Alisa Baruch has tried too hard and her efforts do not always succeed. As a compulsive punster in private life, I do not subscribe to the theory that punning is the lowest form of wit; but a forced, laboured pun is low indeed, and her translation abounds in these, as well as in cute plays on words which are not really cute at all.

I found Arthur Goldreich's revolving set serviceable, economical and pleasant to the eye, and Adina Reich's costumes are unassumingly correct (except for the elaborate masks in the epilogue, which looked out of place), and in keeping with the show's general air of unpretentiousness.

HAVING STARTED my column on such a high note, I shall now proceed to recount the week's disappointments.

At the world premiere of **Masada 967** — which has already been reviewed from the musical point of view by my colleague, Yohanan Boehm — I was troubled by the clash of styles: the ascetic austerity of Joseph Tal's electronic sound versus Israel Eliraz's conventional, emotional, story-telling libretto. With Arnon Adar's modular, geometric set further stressing the austere character of the opera, the text becomes the odd man out. It also does no justice to the subject, even within the conventions of the style in which it is written.

I am not sure that any libretto, or play, or poem can do justice to the subject. The story of Masada, where 960 men, women and children chose to die rather than fall into the hands of the Roman enemy, is too stark in its tragic simplicity to provide grist for the fiction writer's mill. What writer in his senses would take it upon himself to describe, in any medium, the scene in which men slit the throats of their wives and children, then slew each other, until there was only one man left to die by his own hand. Historian Josephus Flavius, who often confused the role of historian with that of a fiction writer, gave this scene only a few laconic, hushed sentences.

Israel Eliraz has walked where angels fear to tread, and though he has wisely refrained from depicting the actual events, only telling the story in the words of the survivors and a narrator, his libretto, with its shallow verbiage that adds nothing to our understanding of the awesome event, does not measure up to the subject.

In my first — rather bewildering — encounter with electronic music, I was impressed by the opening sounds, a forceful introduction to the drama about to unfold; but after a while I found the eerie sounds becoming a mere background, asserting itself only sporadically, with the singers' recitatives dominating the stage.

As a spectacle, Masada 967 is on the static side. Director Leonard Schach has laid stress on creating tableaux which are uniformly beautiful in their geometric severity, assisted by the stark costumes and the unobtrusively dramatic lighting. Some of the performances, notably those of Hillel Gunther Reich as Silva and Adi Ezion-Zak as the Old Woman, have moments of high drama, while Shimon Bar as the Scribe flatly delivers the flat text.

The Festival management has done well to include a great deal of explanatory text in the programme in order to help the viewer to understand the proceedings. Unfortunately, the English-reading audience which needs it most is handicapped by the abominable translation, which renders whole sentences unintelligible.

I SHALL NOW make the considerable mental effort needed in order to step down from the awesome heights of heroic ancient history into our own sordid present, from the lofty austerity of electronic music to the beat of rock which accompanies the adventures of Lilly Gum, a Tel Aviv *yente* with money to spend, and her efforts to become a sophisticated society lady.

The idea seemed great; the advance publicity (I should have known better!) promised something fresh and youthful and stylishly sophisticated; the sample lyrics I read and the tunes I heard sounded good. But it only took a few minutes of watching the show for disappointment to set in. The script is clumsily stitched together, the satire lacks bite, the show is poorly staged, the set and costumes are dull, the actress playing the lead does not measure up to the role except in the literal—and lateral—sense.

Lilly Gum is a pop musical distantly related to Moliere's "Le Bourgeois Gentilhomme," satirizing the Israeli *nouveau riche.* Now, anyone who has ever observed, even from the most distant vantage point, this new breed of people in action in their feverish efforts to get rid of the wads of Herzls stretching their pockets, will agree that they constitute a satirist's goldmine. But Ehud Manor, who has written some clever lyrics and created a few amusing situations, didn't attempt even strip-mining.

There is no bite in his satire because there is no social background to Lilly Gum. What is the nature of the society which produced her? Who is her husband and how did he get to be so rich? Except for the language, the musical has little to do with the locale. Lilly could have happened in Berlin, Amsterdam or Buenos Aires. And so could the other characters in the play — the obnoxious gossip columnist, the narcissistic pop singer, the phoney airline steward, the swishy dress-designer (in a show so flagrantly "permissive," with four-letter words — in English — tossed about, and scenes trying to imitate Marlon Brando and what's-her-name, making a joke of homosexuality is particularly distasteful). Moliere's characters were very definitely French, and that is one important reason why they are so alive. Here, they come out of nowhere, which gives them a secondhand quality.

Still, the text and Matti Caspi's tunes could have provided an amusing evening had director Tsadik Tsarfati — who also doubles and triples as set and costume designer and takes care of what there is of choreography — given the show some style. Unfortunately he has failed on all counts. Never have I seen more dullness produced by so much sound and movement and colour, with so much screaming and singing and swirling about. Some of the cast can act and sing, but their efforts don't get them anywhere.



Avraham Ronai as Falstaff, with Tova Pardo as Mistress Page. (Agor)

TORA AND FLORA / L.I. Rabinowitz

Degenerate vine



Portion of the Week: Mattot and Masai, Num. 30.2 to end. Haftarah, Jeremiah 2.4-28, 34. The verse discussed is Jer. 2.21.

THE GRAPE is regarded as one of the choice fruits of Israel, and the Sorek vine was the choicest strain produced in ancient Israel. Employing a metaphor from the world of flora which is so common in the Bible, Jeremiah, in the Haftarah of this Sabbath describes the Almighty's disappointment with the Children of Israel that they had belied the high hopes he had placed in them, in the words "yet I had planted thee as a noble (Sorek) vine, wholly a right seed; how then art thou turned into the degenerate plant of a strange vine unto Me?" In a more famous passage, the Song of the Vineyard, the prophet Isaiah employs the same metaphor (5.2-7) "And he looked that it should bring forth (good) grapes, and it brought forth wild grapes," and in that passage the metaphor is explained, "For the vineyard of the Lord of Hosts is the House of Israel."

But how is it that the choicest seed of the best strain of the vine can produce degenerate fruit? The answer is quite simple. The choice of a healthy seed and of the best strain is not enough, if one only "plants" it and leaves it at that. It must be carefully tended, and if neglected it reverts to its primitive wild state.

In Israel, especially since the Six Day War, one can see evidence of this simple truth when one traverses the countryside. The grapes which were so carefully tended in the hill area of Judea cannot possibly compete, either in price or in quality, with the abundant, cheap and superb quality of the famous Hebron grapes, as renowned in Biblical times as they are today. As a result scores of once carefully tended vineyards have been abandoned, gone out of cultivation, and left to fend for themselves, until ultimately they are uprooted and a more economically viable fruit planted.

There used to be a tacit understanding between vineyard owners and hikers that after the harvest we were permitted to help ourselves to the not inconsiderable clusters of luscious grapes left on the vines. Now that these vines have been abandoned, their fruit is free to all. Year after year, since 1968, both the quality and quantity of these grapes has steadily deteriorated, and by this year the verse of Jeremiah will have certainly been fulfilled, "And I planted thee a noble vine, wholly a right seed; how then art thou turned into a degenerate plant?" and the answer is — by neglect!

DANCE / Joan Cass

Where is our original avant-garde?



A century after "Swan Lake" — a pas de deux from "Junk Dances" by Murray Louis and Phyllis Lamhut.

A FLOURISHING dance art requires a whole spectrum of activity: revival of the classics, presentation of contemporary works and a courageous avant-garde. In Israel we have to depend on foreign visitors such as the Stuttgart or the Royal Ballet Companies for the classics. Our own Batsheva and Bat Dor bring us an excellent sampling of contemporary repertoire. However, it is the avant-garde that feeds new growth, and we have very little activity in that sector.

Unfortunately, "avant-garde" has come to means whatever is fashionable in the current New York art shows; and anyone following the stylistic flip-flops in recent years knows how dizzying is the ever-accelerating inflation of absurd novelty.

It is useful to remember that "Swan Lake" was once avant-garde. As dance historian Cyril Beaumont tells us, its first production was coolly received, because "the ballet public of that day expected and desired no more than lively dances to light and tuneful melodies. Hence, unable to appreciate Tchaikovsky's different conception of music for ballet, they saw only a new and unusual type of performance, which to them appeared displeasing and boring."

Isadora Duncan, Martha Graham and Mary Wigman all protested against the superficiality of "Swan Lake," which by their day survived only as sterile decoration, through thousands of soulless repetitions. Then, beginning in the early 1950s, men like Alwin Nikolais and Merce Cunningham explored non-objective, plotless movement, in revolt against Graham's dramatic expressionism, which had been reduced to cliché by endless imitations.

Cunningham focuses all his attention on movement in space and time. He is interested only in the "event" itself — not in its emotional or social significance. Someone else composes the music, which is allowed to exist at the same time the dance takes place. Movement and sound begin and end together, but they have no other planned relationship.

Nikolais, on the other hand, controls all the materials — the electronic score, the lighting, the motion, the costumes. He partly transcends the limitation on the "abstract" choreographer who would like to rearrange or sever the parts of the human body to play around with perception and "reality," as do modern painters and sculptors. Nikolais makes dancers appear and dissolve on centre stage; disembodied limbs prance through space; bodies shrink or grow like Alice's in Wonderland. He achieves his distortions with projected lights, inventively structured costumes, and gauze curtains.

Now a new wave has sprung up, with Twyla Thwarp, Ann Halprin and others who have broken out of the theatre altogether, taking their happenings into the street, the museum lobby or the campus green; using people who look ordinary and not like trained dancers; and sometimes incorporating members of the audience or even casual passers-by into "encounter" events. They play with slow motion, with prosaic actions (like lighting a cigarette), with films of themselves as backdrops, with speaking and coughing. At last summer's avant-garde festival in Iran, Robert Wilson staged a 200-hour movement play.

WHY THE CONSTANT need for something different? The nature of the artist forces him to be dissatisfied with repeating established formulas. Further, his basic social function is to respond to the spirit of each new age and illuminate it for his contemporaries, so that the audience begins to demand change.

The search for the bizarre became frantic with the 1960s. John Fowles (in "The Aristos") observes this popularity as a unique phenomenon of modern times:

"Saturation point: freedom of access to great art by means of radio, records, reproductions, paper-backs. The best is everywhere. The smaller we feel, the less able we are to create. We attempt to escape by using futile new styles, by following futile new fashions, as a dammed river bursts its banks at a hundred different points."

Because we cannot stand still, we have the task of distinguishing between "futile fashion" and new works that have genuine value. For a live dance art in Israel, it is not enough that we import an occasional avant-garde choreographer from New York to stage a composition for one of our companies. We need the creative atmosphere that will come only when our own people experiment with new forms and inspire each other to create. Several local choreographers have complained to me about the lack of excitement on the Israeli scene, and the way our companies are, in effect, satellites of the American dance world. If only these people would get together, and form some kind of centre. I am convinced that there is enough talent among them to get something going.

Rachel Gafri is obviously interested in experimentation, as she showed on June 12 at Nahmani with her piece "Revenge of the Mummy." This presented bodies wrapped in plaster casts and bandages; a mixture of dancers, non-dancers and a child; semi-nudity and a film. I found some of the comment humorous and some of the images pungent, but much of it clumsy and monotonous.

Gene Hill Sagan's latest work proves that he, too, is willing to test limits, and while I was disturbed by it, I can't deny its dynamic originality. Joanna Peled's experiences at The Place in London would stand her in good stead here. Oshra Ronnen has also expressed interest in trying new ideas. It is hard for these people to create in a vacuum, isolated from one another.

A RECENT MEETING with Jacob ("Jackie") Cohen gives me the hope that we may soon see a productive centre of avant-garde dance right here in Jerusalem. Like Joanna Peled and Oshra Ronnen, he is an Israeli who has lived, studied and worked abroad for many years, and who is now ready to make a contribution in his own country, based on a rich background and considerable ability.

His credits are impressive. As a student, he benefited from instruction at Jerusalem's Rubin Academy and then at the Boston Conservatory, at the American Ballet Center in New York, and with Martha Graham. As a dancer and choreographer, he worked in the Royal Winnipeg Ballet under Brian MacDonald, with Norman Walker, and with Anna Sokolow. As a movement teacher, he coached dancers and actors at New York's Neighborhood Playhouse and La Mama Theater. Ellen Stewart, world-reowned director of La Mama, says of Cohen's work with her troupe: "He released heretofore unreachable creative energies."

Jackie Cohen returned to Israel in 1972, and has spent the past year dancing in the Bat Dor Company. The time has come, he thinks, to "throw a bomb" into the lethargic Israeli performing arts. He plans to form a Jerusalem-based group that is willing to search for new dance forms, in combination with electronic sound (and other music), acting, film, video tape, and theatrical lighting.

I heartily agree with him that our dance culture is sluggish. Perhaps his is the right formula for sparking vitality.

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BAUER & WARSHAVSKY

TELEVISION / Alex Berlyne

Full marks for Bialik

IT'S ALWAYS a bit crowded on the back page of Tuesday's paper, hemmed in as I am by *editorials, letters to the editor* and ads for the "Readers Digest;" so when Philip Gillon offered me this space while he's away on leave, I jumped at the chance. The only *disadvantage is that* my neighbour downstairs, Ze'ev Schul, tends to play his radio all day long.

There was a new series, "The *Bold Ones," on Jordanian* TV on Friday night, but I steadfastly resisted the temptation to switch over to it after the Weekly Newsreel and was very pleasantly surprised, *as it turned out.*

Instead of the *longueurs* usually associated with Friday night viewing I was kept sitting on the edge of my chair by a first-rate *programme (produced by Cas*tel Films) based on Bialik's childhood and youth, which could well stand comparison with Donskoi's Gorki trilogy. Combining haunting *visual imagery, utterly compelling* in its authenticity, with Bialik's own words, it far surpassed the usual limitations of the documentary and could make fair claim *to be a work of art.*

Full marks should be given to Era Lev's art direction. I understand she lectures in Theatre at Tel Aviv University. May I earnestly recommend the people responsible for the production of "The Beilis Trial" a short while ago to sign up for her course without further delay. Her costumes and sets were perfectly conceived and executed, leaving the viewer with the conviction that this was how it must have been. The producers, Dan Arazi and Micha Shagrir, the photographer, Hanania Berr, and the director, Na*dav Levitan, managed the alchemy* of bringing the world of Volhynia, Zhitomir and Odessa nearly a century ago, to life before our eyes.

The team responsible for the Beilis trial programme seemed to have graduated from radio without having the faintest idea of how to handle a visual me*dium. Concerned mainly with how* the actors declaimed their lines, they allowed the camera to dwell lovingly on patently false whiskers or on the details of costumes *which were solely the product of* the designer's bankrupt imagination.

The Castel Films team have shown that it can be done and *done very well indeed. Even more* reason to be intolerant of shows mounted in a way which may be suitable for the Purim party at your local kindergarten, cotton-wool wigs and all, yet are slotted into peak viewing time.



Haim Nahman Bialik

FOLLOWING THE Bialik film was the first "Julie Andrews" show. This light-hearted romp was carried out in a thoroughly *professional manner by one of* the greatest troupers in the business. She's so English, she's almost a caricature — rather like those goateed Frenchmen in stove *pipe hats who used to adorn the* comics. Sometimes her scrubbed wholesomeness is a bit overwhelming, in the style of John Betje*man's Joan Hunter-Dunn. When* I was young and foolish I trifled with the affections of one such "strongly adorable tennis-girl" but it all came to naught because *of her habit of blazing away at* small animals with a .22 rifle whenever I lured her into the shrubbery.

Like the curate's egg, though, Julie, is good in *parts.* As soon as she adopts a role, she is magically transformed and exhibits the same unmistakable qualities as the great stars of the Golden Age of the movies. It was clear as soon as she appeared in her Eliza Dolittle costume on Friday night's show that she could run rings around Audrey Hepburn. And her diphthongs were something wonderful to hear. She brought the same professionalism to the cameos from her film and stage successes. It was only when she was playing herself that she lapsed into the character of a rather colourless hockey-captain with what the dentists consider a "perfect bite."

Perhaps, like Peter Sellers — the subject of innumerable magazine articles on the subject — she can only come to life in a role. Incidentally, there is a wonderful routine by Peter Sellers in which he plays both a rather worldweary BBC interviewer and the Indian producer of a Bombay production of "My Fair Lady." In this version, he explains, "I am *Professor Amdulal and I am* walking with my friend in the bazaar when suddenly I exclaim 'Look at that girl. She is beautiful.' 'Ahcha,' he replies, but she *is untouchable.'* So *we make her* touchable!"

At any rate, the redoubtable Julie Andrews ended her show with a rousing Charleston which *filled me with foot-tapping good* humour for the rest of the week.

SUNDAY NIGHT'S BBC documentary, based on recollections of the citizens of the Boroughs, that unexplored territory south of the Thames, was full of old folk sighing over the good old days, liberally sprinkled with rats and doused with pints *of Guinness* — all very much in the "Knocked 'em in the Old Kent Road" tradition. Of the dozen or so people who appeared, I don't believe *one had a single sound tooth in* his head. What many Israeli viewers made of it is beyond me. Perhaps they found it as exotic as the tribal rites of the Masai *courtship ceremonies* of the Trobriand Islanders.

I CONGRATULATE anyone who had the good fortune to switch on early on Monday evening, for the Youth Programme on the jobs, both paid and voluntary, that our *youngsters are doing during the* long summer holidays was a winner on all counts, and a triumph of cooperation between producer (Daliah Bronstein), director (Roger Trevor), cameramen and film and sound technicians.

Visually, the programme could hardly have been bettered, and some of the cutting was quite brilliant (the transmutation of the jab of a hypodermic needle into an explosion was as startling in impact as it was elegant in conception). And Didi Menussi's rhyming text linking the scenes in factory and workshop, hospital and youth club, turned the whole thing into the most satisfying entertainment.

In what seemed all too short a half hour we learned, from the unself-conscious reaction of the boys and girls themselves (and it takes a first-rate director to achieve that apparent spontaneity) what our solemn pundits and pedagogues would never have managed to get across in one of those ponderous all-talking no-action programmes we adults are constantly being subjected to: what makes Israeli youth tick.

This is the sort of thing that TV is — or ought to be — all about, and it is heartening to realize that it can be done in Israel, even on a shoestring budget. Perhaps, indeed it is the very stringency of their means that forces those who run the Youth Programme to concentrate their energies on sheer quality, on getting real, live material out of real, live people.

Compared with this programme "Moked" on Tuesday, was completely divorced from reality. Here was an example of TV at its worst. Knesset "experts" giving their views in terms dictated to them by the communications "experts" who stage the programme. Halfway through the interminable discussion I discovered that "Moked" is much better with *the sound switched off.* Visually it's not so hot either being the sort of production condemned by Brian Groombridge in his excellent Penguin "Television and the *People." The artificiality of the* setting, with the chairman sitting at some sort of futuristic desk and the panel ranged in a row, contributes to the sense of re*moteness from the realities of the* issues under discussion.

RADIO / Ze'ev Schul

Al Jolson sings 'Hatikva'

SHIDUREI YISRAEL news staffers deserve a special citation for the way they dealt with the story of the week (and, perhaps, of the year). I am referring, of course, to the hijacking of the Japanese airliner. From the moment they rallied to the microphone late on Friday night and right through the *unfolding* of the drama to its totally unpredictable conclusion, they were remarkable for the accuracy of their reporting and the high standard of their *delivery.*

Listening to foreign news commentaries (BBC and the Deutsche Welle in particular) I was struck by overtones of what, for lack of a better word, I would call annoyance that Israel was once again involved and a contributory factor. It was almost enough to make me agree with whoever said *that there must be some Israeli* hiding out in the ranks of the terrorist leadership. This would be the only plausible explanation of why the Arabs were so per*sistently* their own worst enemies and time and again succeeded in turning world opinion against them — not to mention their wholesale operational failures.

If I had my way, I would award some extra laurels to Israel Broadcasting's "Low Countries" correspondent (he hates being alluded to as "our man in Bonn," let alone "our German correspondent"), Ron Ben Yishai, who excelled by providing us with more details of the first stages of the hijacking than all the news agencies *combined.*

The hijacking demonstrated yet again the unchallenged supremacy of radio as a news medium, although Europe and the U.S. seem to have relegated it to a permanent role as the poor relation of the technicolour-transistorized-portable-battery-powered TV.

"YOU BE The Judge" (Army Programme, Friday 1705) brought us another in the series of pseudo-educational "problems" — competently presented by a cast of professional actors followed by a team of jurists.

In essence, the problem dealt with was whether lawyers are entitled to suppress incriminating evidence, even if they know it to be of potential value in the uncovering or prevention of other crimes. In other words: Is a lawyer "a servant of two masters" and if so — who has first call on his loyalty, his client or the state?

One of the panel paraphrased a famous *obiter dictum* to the effect that "an advocate should wear only an advocate's robe: let *the judge be the judge."* In other words, only a client can release his lawyer from the obligation to keep all his disclosures confidential.

Some of the jurists suggested that a classical breach of that trust had been committed recently in the Watergate case, by Mr. John Dean, a former legal con*sultant to the U.S. President.*

My question: Are we really that short of genuine problems? Quite by chance I came across a BBC programme of a similar type (the *title was something* like "The Verdict is Yours") on Monday. It sounded just as dull.

WHO COMPOSED *Hatikva* and who turned it into our national anthem? Yet another attempt to answer these questions made good listening on the Second Programme on Friday at 2100.

Some squeaky recordings of 50 years ago or thereabouts were as intriguing an opening as any. Some thought it to be of Spanish ancestry — nothing less than a Sephardi version of *Shir Ha*ma'alot. But then Mr. David Yudelevitz, a Rishon Lezion ancient, let the skeleton out of the cupboard. It is not Smetana's "Moldava" either: it is a humble old Rumanian ditty known as the "Cart and the Oxen." So old that it's almost forgotten even in Rumania.

It was a pleasure to hear it sung in a rolling tempo — a shuffling dance tune. But even more so to hear it sung in Hebrew by Al Jolson in one of those rare old recordings which must be worth a fortune to collectors.

Menahem Ussishkin, we learned, did not approve of the song, which competed with *Mishmar al Hayarden.* But *Hatikva* won out, and thus became the second song to be adopted as a national anthem by popular acclaim. (The first was the "Marseillaise" which in case you do not know, was composed by a royalist officer as a patriotic anti-republican song.)



Al Jolson. A collector's piece.

JOSEPH TARAGIN'S "Science Corner" on the First Programme on Saturday morning brought us back to oil prospecting. Why don't we do it? Geologist Moshe Shafrir revealed that since 1953 we have only made 171 test drillings costing IL5 million apiece (present prices). Israel has slight *promising areas of prospecting,* and the continental shelf seems to hold particular promise despite six "dry" drillings reported by the Belcoe company. How does all *this compare to the 800 drillings* carried out in the Persian Gulf in any single year? And don't forget the looming energy crisis either.

Nobody asked me, but on second thought I'd rather have a nuclear water desalination plus power-producing combination which would be certain to provide *results.* We are too poor to gamble.

TV PROGRAMMES

FRIDAY

2.00 The Partridge Family. 2.25 Erev Shabbat Programme. 3.05 Shabbat Song. 3.10 Weekly Magazine. 9.00 The Magician — with Bill Bixby, Elizabeth Ashley and Kim Hunter. 10.15 Mordechai Ester's "Canitas for Sabbath". 10.45 News. ARABIC: 5.00 News Headlines. 5.02 Full-length film. 7.45 News. 8.00 Programme Review. EDUCATIONAL: 4.00 Page from a Book. 4.15 A game on words. 4.30 Sing a Song.

SATURDAY

8.00 Hamsavdil. 8.30 Mabat. 9.00 Ironside. 9.50 Mabat Sport. 10.30 News. ARABIC: 5.00 News Headlines. 5.02 Messages to relatives and friends. 6.30 Innovations and Inventions. 6.45 Entertainment with Nana Mushkori. 7.30 News.

SUNDAY

5.30 News Headlines. 5.32 The Brady Bunch. 6.00 Ot-Or-Hamelech. 6.50 Mabat. 8.50 25 years ago this week. 9.05 War and Peace. 9.50 Ilanit Entertains (repeat). 10.40 News. ARABIC: 6.30 News Headlines. 6.32 The Forest Rangers. 7.00 India — documentary. 7.30 News and Weekly Magazine. EDUCATIONAL: 3.30 Kim the Lioness (film). 4.00 Story. 4.13 Legend. 4.24 English 6. 4.44 Science 5-6-7.

MONDAY

5.30 News Headlines. 5.32 Pompon. 5.40 Civilisation: The Worship of Nature. 6.00 Youth Magazine. 8.50 Mabat. 8.50 "Il Trovatore" — Opera in 4 Acts by Verdi. 11.00 News. ARABIC: 6.30 News Headlines. 6.32 Sport. 7.17 Projector. 7.27 Programme Review. 7.30 News and current affairs. EDUCATIONAL: 3.30 English 5. 3.49 English 7. 4.00 Mission Possible with Tuvia Zafir. 4.18 Film. 4.40 Technical Drawing. 4.58 25 years ago this week.

AL: 3.30 English 5. 3.49 Geometry 5-6. 4.01 Mission Possible with Tuvia Zafir. 4.17 English 7. 4.35 25 years of Statehood. 5.00 Que d'eau.

TUESDAY

5.30 News Headlines. 5.32 Service Broadcast. 5.48 Hattytown story. 6.35 Sport for Youth. 6.15 25 years ago this week (repeat). 8.00 Crisis: Mao vs. Chaing. 8.30 Mabat. 8.50 Arsene Lupin. 9.40 Moked. 10.30 News. ARABIC: 6.30 News Headlines. 6.32 Folklore. 7.00 Family Magazine. 7.30 News and current affairs. EDUCATIONAL: 3.30 Page from a Book. 3.46 That's What We Are. 4.03 English 9. 4.22 Settlement in the Negev.

WEDNESDAY

5.30 News Headlines. 5.32 Disneyland. 6.50 Songs. 6.02 Bilbi. 6.00 Kishu. 8.50 Mabat. 9.00 "Bells of St. Mary" — with Bing Crosby and Ingrid Bergman. 10.30 News. ARABIC: 6.30 News Headlines. 6.32 World War I. 7.00 Poetry. 7.56 This is Israel: The Technion. 7.27 Programme Review. 7.30 News and current affairs. EDUCATIONAL: 3.30 It Bothers Us — Youth Movements. 4.00 Story. 4.12 Legend. 4.32 English 6. 4.42 Science 7-8-9. 5.04 Technology.

THURSDAY

5.30 News Headlines. 5.32 Circus. 5.46 Dakitari. 6.00 Sport: The Match of the Week. 8.50 Mabat. 8.50 Hawaii Five-O. 9.40 Morasha. 10.15 News. ARABIC: 6.30 News Headlines. 6.32 Cartoon. 6.45 Have a Query. 7.30 News and current affairs. EDUCATIONAL: 3.30 English 5. 3.49 English 7. 4.00 Mission Possible with Tuvia Zafir. 4.18 Film. 4.40 Technical Drawing. 4.58 25 years ago this week.

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NATIONAL DEFENCE LOAN - 1969

EPHRAIM KISHON

Menashe, the born barometer

ONE OF THOSE hot evenings Ervinke and I were again sitting at our cafe command post, watching the flotsam and jetsam flowing between the tables. Suddenly the writer Tolaat Shani ploughed his way towards us and started biting his nails.

"I'm terribly nervous," he confessed. "Right now, the Repertory Committee is deciding the fate of my play."

We sympathized with him. If they rejected the play, all was lost. On the other hand, if they accepted it, the possibility of its reaching the stage by mistake could not be ruled out altogether. We tried to calm the poet, but he was tense to distraction, and from time to time broke into hysterical giggles and threatened to emigrate.

Then something strange happened. A tall, lean man who passed our table and greeted Ervinke with a light wave of his hand stopped in front of Tolaat Shani, raised his head, his nostrils trembling, his face contorted with a superhuman effort. This lasted for a fraction of a second, then the man relaxed, raised a languid finger and threw an icy "Hi!" at Tolaat Shani. Then his noble figure was swallowed up in the thick smoke blanketing the cafe.

"Sorry, Tolaat Shani," Ervinke said sadly. "The Repertory Committee has rejected your play, unanimously, I'm afraid."

The poet shuddered and gripped the edge of the table.

"But... how do you... know?"

"From the successometer," Ervinke said, motioning in the general direction of the tall man. "Menashe is never wrong."

"Menashe is a genius of sodietymanship," Ervinke explained. "He always sticks to successful people and shuns them like the plague once their star begins to fade. As far as I am concerned, Menashe is a perfect one-man Gallup Poll. From the way he greets me I know with dead certainty what my social standing is at any given moment."

SUDDENLY I also remembered. Of course! Only a few years ago the man never failed to slap me on the back whenever he passed our table. Once, if I remember rightly, it was after the State Department had invited me to the U.S. — no, it was a day before the invitation came through. He actually sat down and inquired about my health.

"Menashe is a born barometer," Ervinke continued. "His nervous system resembles a sensitive radar network. He registers the slightest social tremor, any wisp of success, any achievement, any intimation of failure — and treats his acquaintances accordingly. Whoever gets a loud and hearty shalom from him may be quite certain that he is on top at the moment. Those with checkered careers get a cursory wave of the finger and sometimes, when an artist gets a particularly murderous review in the press, or someone goes bankrupt, Menashe gives him a subsonic 'hello' which hardly registers even on the most sensitive listening devices.

"And the most fantastic part of it is," Ervinke said, "that the successometer does not necessarily react only to the present status. He is liable to hug a writer who has only recently been crucified on the pages of the literary supplements, because his electronic brain has already sensed a future box-office success or a prize in the offing, or a legacy. He has an uncanny ability to make snap decisions on the success coefficient of the person he is meeting. See what I mean?"

"No."

"I'll give you an example" — thus Ervinke. "The moment Menashe caught sight of Tolaat Shani, the little wheels in his brain started spinning. 'A poet of uncertain employment,' the transistors flashed. 'I'll give him the standard No. 8 greeting — "How are you, boy?" — medium volume, and what's more, since the critic Birnbaum mentioned his collected poems two days ago, I'll slow down as I pass his table.' On the other hand, since Kunstaetter the Great has not invited Tolaat Shani to his table for the past two weeks(and besides the writer's son has a bad cold), Menashe drops the too cordial 'boy.' However, it is well-known that Mrs. Tolaat Shani has a rich uncle in Brooklyn, so Menashe turns on a fairly friendly grin and lifts three fingers during the 'howareyou' was replaced by a nine-below-zero 'Hi' and even that with only one finger raised to barely hip height.

"From that I knew," Ervinke continued, "that the play had been rejected unanimously. Had there been any votes in favour, Menashe would have raised two fingers shoulder-high."

As Ervinke finished his lecture, the theatre manager came in.

"Disaster!" he informed Tolaat. "They all voted against the play."

AT MIDNIGHT after we had dragged Tolaat Shani's ghost into a taxi, Menashe appeared in the cafe doorway and made a beeline for Ervinke. He pinched my friend's cheek and said in a clear voice, grinning broadly, "Say, where have you been these last few days?"

The broad grin lasted for one — two — three — four whole seconds! Ervinke grew deathly pale, ran to the nearest lottery stand and checked the list of winners. Then he broke into cheers. He had won four thousand pounds.

"Only one thing I don't understand," Ervinke mused after he had calmed down somewhat. "Why did Menashe not kiss me? Above three thousand pounds he always kisses. Hop!" he clapped his forehead. "I forgot that I owe sixteen hundred pounds!"

As we left, I gave Menashe a particularly cheerful "good night." He looked through me at the night horizon as if I simply were not there.

What's the matter? What's... the matter....

Translated by Yohanan Goldman
By arrangement with "Ma'ariv"

TWO-IN-ONE CROSSWORD

Use the same diagram for either the Easy or the Cryptic puzzle.

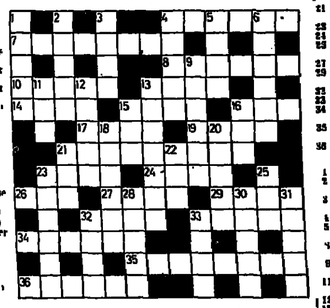
EASY PUZZLE

ACROSS

1 Comfort in distress (5)
4 Choke (5)
8 Fire-arm (6)
10 Minimum (5)
13 Intentions (4)
14 Upright pole (4)
15 Snare (4)
16 Not many (3)
17 Very dry (4)
19 Jug (4)
21 Made believe (9)
23 Domestic animals (4)
24 Require (4)
26 Uncooked (3)
27 Diplomacy (4)
29 Dress (4)
32 Actual (4)
33 Measuring device (5)
34 Rub (5)
35 Desiring eagerly (8)
36 Tolerates (6)

DOWN

1 Hymn (5)
2 Operatic voices (5)
3 Sea mile per hour (4)
4 Brown ointment (5)
5 Bereavement (4)
6 Less warm (6)
9 Hinder (6)
11 Consume (3)
12 Begin (5)
13 Fervour (7)
15 Small cord (3)
16 Nourished (3)
18 Relaxed (6)
20 Tyreless piece (5)
21 Church seat (3)
22 Open iambic (3)
23 Father or mother (6)
25 Anger (3)
28 Districts (5)
30 Top room (5)
31 Boasts (5)
32 Blood-vessel (4)
32 Post (4)



Wednesday's Easy solution — ACROSS. — 1, Cousin. 7, Orchards. 8, Lean. 10, Chance. 11, Bruise. 14, Ice. 16, Order. 17, Rich. 19, Lemon. 21, Beret. 22, Feast. 23, Work. 25, Solid. 26, Moa. 29, Toured. 30, Banter. 31, Adds. 32, Trickery. 33, Shrill.

DOWN.—1, Concur. 2, Stench. 3, Nona. 4, Chariot. 5, Braid. 6, Aster. 8, Lelo. 9, Age. 12, Urn. 13, Sever. 15, Terse. 18, Igloo. 19, Lea. 20, Met. 21, Bedecks. 23, Fir. 24, Wonder. 24, Oats. 25, Kernel. 28, State. 27, Lurid. 28, Mad. 30, Baya.

CRYPTIC PUZZLE

ACROSS

4 Mending clothes in a certain part of a building ? (6)
7 Deer-hunting talk in Saskatchewan ? (5, 3)
8 In bed, you're having one (6)
10 Get in a pickle south of the river (5)
13 Uncle Fred's character (4)
14 Blah incompetently made (4)
15 Release, there being no charge (4)
16 One gets up on it when bored (3)
17 Some saucy character (4)
19 Disappointed with one's purchase ? (4)
21 Person to trust with a secret ray, maybe (5)
23 Not exactly pure sound (4)
24 Wicked way to weld (4)
26 A revolver for the enthusiast (2,4)
27 She's in the cellar (4)
29 Can it lend tone to Windsor? (4)
32 Sir Peter the painter (4)
33 Out and dried product (5)
34 Where, abroad, to question a girl's ability ? (6)
35 Original requirement for divorce (6)
36 Land of rabies ? (6)

DOWN

1 Accidental stroke ? (5)
2 You'll get no change in a bus if it's an extra (6)
3 Like this rather than that (4)
4 River at Wales ? (5)
5 Eat greedily but not like a horse (4)
6 Ned Dee's not indispensable (6)
9 On which playmates have their ups and downs (6)
11 Timber (A round piece of teak ?) (3)
12 Turn away from Esher ? (5)
15 How one may suffer at sea (7)
18 Farcically remote ? (3)
16 Knowing what pigs can't do (3)
18 Re-written creeds ? (6)
20 Purchase compulsorily ? (5)
21 It's hot, not only in spots (3)
22 A meal in a pot ? (3)
23 A church one involves a padre (6)
25 Mr. Jones's forename ? (3)
28 It may pull a little cart up a mall (5)
30 Tub named after a Shakespeare character (5)
31 Modern Spanish article forming a column (4)
28 Animal of which there are many in the laboratory (4)
33 Study part of the skin ? (4)

Wednesday's Cryptic solution — ACROSS.—1, Double. 7, Yardarms. 8, Stag-O. 10, Claret (fresci-e). 11, Dap-one. 14, Lat. 15, N-ever. 17, Seer. 19, Tract. 21, Lil-lo. 23, Camel. 25, Peel. 26, Besom. 29, Kiss. 29, Ale-ppo. 30, Airing. 31, Stay. 32, Sea-Forth. 33, Eleven (11).

DOWN.—1, Dunces. 2, Re-arer. 3, Eyes. 4, Advance. 5, Arrow. 6, Alter. 9, Sale. 9, Get. 12, Pat. 13, Nerve. 15, Aries. 18, Exact. 18, Tim. 20, A-L-S. 21, Lamp-oon. 23, Cop. 24, N-I-rate. 24, Emir. 25, Lage-on. 26, Basso. 27, Se-pa-l. 28, Kit. 30, A-she.

SOLUTIONS TO TODAY'S PUZZLES ON WEDNESDAY

BRIDGE
By George Levinrew

NO FINESSE was needed. The contract was 6♢ as reported by the International Bridge Press Association. It was beautifully played by bridge columnist Roelof Smilde of Australia.

North
♠ A Q 7
♡ A Q J 6 4
♢ K
♣ A Q J 4

West (D)
♠ 9 5 3 2
♡ K 9
♢ 9
♣ K 10 9 8 7 5

East
♠ 10 8 6
♡ 10 8 7 3
♢ J 8 3 2
♣ 6 3

South
♠ K J 4
♡ 5 5
♢ A Q 10 9 7 5 4
♣ 5

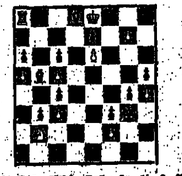
The ♣9 was led. A slam seemed certain providing the diamonds broke 3-2—a reasonably good prospect. And if not, then a ruffing ♢ was pulled and then a ♠ led to the Q. A small ♣ was led and ruffed and a ♠ led to the Ace.

Now a ♣ honour was led from dummy tempting East to play the K if he had it — but he showed out. So that took care of the ♣ suit. South ruffed. He still played a waiting game. Why rush the ♡ finesse.

He then threw in East with a trump. And if the 13th ♠ were led the ♡ finesse would be the last resource. But what could poor East do but lead a ♡ and give declarer a free finesse. Declarer indeed played his hand to the hilt. A novice who saw only the finesse possibilities against West would also make the slam, but the expert tries not to rely on a blind guess.

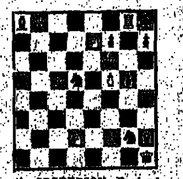
CHESS/Eliahu Shahaf

Problem No. 2439
S. SZEKELY, Hungary and J. OUDOT, France
Specially Composed for The Jerusalem Post



Kg5; Ra8; Kb2; Pa5, c3; c5, f3, f7, h4. (10)
Ke4; Rb5, Bd8; Pa6, b3, c4, c6, e7, f3, g4, h5. (11)
Selfmate in five (6.8x)

Problem No. 2440



A. GOODERSON, England
(1st Pr., B.C.P.S., 1948

Kb5; Qb8; Bf3, Rg8; Re5; Kd3, Kh7; Pf5. (8)
Kf8; Qh1; Ra5, Rb4; Be4, Bh2; Kd5, Kh3; Pf7, g5, h7. (7)
White mates in two (3x)!

SOLUTIONS. Problem No. 2438 (Anderson): 1.Kf4!d3! Problem No. 2436 (Plaut): 1.Qd5! c1d 2.Kd3 g5 3.Bxd5x.

U.S.S.R. SEMI-FINALS 1973
English Opening

B. OURGENIDZE v. R. GUFELD.
1.c4 g6 2.Nc3 Bg7 3.e4 c6! 4.Be3 Nic6 5.Nb1 Nd5 6.a3 a5 7.Nf3 b3! 8.Nd4 b4 9.Nd5 e6 10.b4 Ne7 11.a4 b3! 12.Bd3 Nd6! 13.Ba6 Nf5! 14.e5 d5! 15.0-0 0-0 16.c5 Nd5! 17.Nd5 Qd5 18.Nf4 Qa5 19.Bb2 Bf6 20.Rc1 Nc5! 21.Bc3 b7! 22.Qe2 Rfd8 23.Rfd1 Qd7 24.Nd5 Qe8 25.Ra1 Ba7! 26.Rb2 Rc8. White resigns.

LENINGRAD INTERZONAL 1973
King's Indian Defence

D. LARSEN v. E. BYRNE
1.c4 g6 2.d4 Nf6 3.Nc3 Bg7 4.e4 d6 5.f3 0-0 6.Be3 e5 7.d5 Nh5 8.Qd2 Nh7 9.Nge2 f5 10.Bh6 Bh8 11.g4 fxg4 12.fxg4 Ng5 13.Nxg5 Bxg5 14.Rg1 Qh4+ 15.Bf3 Nf6 16.h3 Qh5 17.h4 Bxf4+ 18.Bxf4 Nd7 19.h5 Rxf4+ 20.Nxf4 Nxh5 21.a3 Kh8 22.b4 Kh8 23.Qe2 Rg8 24.Kd2 Qf5 25.Rh1 Qg6 26.Rag1 Qf5 27.Kc2 Rg8 28.Qe3 Qd7 29.Kb2 Kh8 30.Qe2 Qe7 31.Qe4 Qe5. White resigns.

THE BRILLIANT TOUCH

This week's brilliancy is the creation of the Soviet Grandmaster Igor Bondarevsky who was 60 on May 11.

In his younger days Bondarevsky was famous as one of the most colourful Soviet players.

White (Ellisgithai) — Ke2; Of4; Ra1, Rh3; Be5; Kf3; Pa3, c3, d4, e5, f3, g4, h4. (13). Black (Bondarevsky) — Ke8; Qb4; Rd8, Rh8; Be7; Kd4; Pa7, b7, d5, e6, f7, g6, h5. (12). 17...? (21) 18.e3 (18.c:d5! c5!) Qe3 19.R:h3 g5! 20.Qd1 Rf:d4+ 21.Ke1:d4 Q:d4+ 22.c:d4 Q:g4+ 23.Rf3 d4. White resigns.

NATIONAL TEAM CHAMPIONSHIP

The 1973 N.T.C. games closed on Saturday, July 14, with T.A. University Perspiring this title which it held on six previous occasions. Here are the final standings in the first division: T.A.U. 46½; Haifa Technion 39½; Jerusalem Hapoel 35½; Bat Yam Hapoel 35; Haifa Lasker 34½; Ramat Gan 33; A. Lasker and Rishon Lezion Feldheim 32½; Jerusalem Rubinstein 29(1); Emek Hefer/Netanya Hapoel 29½; Hadera Hapoel 23(1); T.A. Hertzl. The last two teams are relegated to the second division. Haifa Technion II won the second division North and qualified for the upper league. Haifa Herzliya was the runner-up and is playing in the qualifying games. In the second division South, T.A. Merkaz Hapoel (Youth Centre) accumulated a record 51 points and qualified for the first division; Jerusalem - A.R.A. was second with 42½ points. Bar-Ilan A.R.A., T.A. Lasker II, Arad Hapoel, Kfar Saba, Kiryat Ekron Hapoel and Kfar Masaryk Hapoel were relegated to the third division.

WHAT'S ON

Plant a Tree in Israel
With your Own Hands!
Free tours for planters to the Hills of Judea leave every Monday and Wednesday from Jerusalem and every Tuesday from Tel Aviv. For details and registration please call Visitors Department, Keren Kayemet Le-Israel (Jewish National Fund): in Jerusalem — 9 Rehov King George, corner Rehov Keren Kayemet; Tel. 35261, in Tel Aviv — 96 Rehov Hayarkon, opp. Dan Hotel, Tel. 235449.

— ALL WEEK IN JERUSALEM —

Israel Museum: —
Sun., Mon., Wed., Thurs., 10 a.m.-5 p.m. Tues.
Museum 10 a.m.-10 p.m. Rockefeller Museum 10 a.m.-5 p.m. Fri, Sat., 10 a.m.-2 p.m.
Exhibitions:
Douglas Huebler — Environment (Billy Rose Pavilion, from July 31).
Our pupils at work.
Picasso and his environment.
Jewish Life in Morocco.
Inscriptions Reveal (Rockefeller).
Coins current in Eretz Yisrael from mid-fourth cent. BCE to present day (Numismatic Section).
Introduction to Design (Paleveky Design Centre).
Shlomo Koren — sculptures (Ida Crown Plaza)
Special exhibit:
Packed Coast. Project of Christo for Little Bay near Sydney, Australia, 1968. Gift of Mr. & Mrs. Mishulam Riklis to the American Friends of the Israel Museum, N.Y.
Guided Tours: —
Hadassah Tours — By appointment only Tel. 38331, Jerusalem.
Tour of Hadassah Projects in Jerusalem 8.30 a.m. Strauss Health Centre, 34 Rehov Strauss, IL2.40 or $2.00 towards transportation and refreshments. Hadassah Medical Centre only includes Chagall windows exclusive audio-visual presentation "The Hadassah Story," 9.30 a.m., 11 a.m., 12.15 p.m. and 3 p.m. in Kennedy building. No charge. Buses No. 19 and 27.
Boys Town Jerusalem — (Kiryat Noar). Bayit Vegan. Daily Tours (except Shabbat). Tel. 581213.
Hebrew University, conducted tours in English, weekdays, at 9 and 11 a.m. starting from the lobby of the Administration Building at the Givat Ram Campus and at 11.30 a.m. from the Truman Research Institute at the Mount Scopus Campus.
Tourists and visitors come and see the General Israel Orphans' Home for Girls, Jerusalem, and its manifold activities and impressive modern building. Free guided tours weekdays between 10-4. Bus No. 6. Kiryat Moshe, Tel. 532391.
New Israel Films
Latest Israel Films screened weekdays at 12 noon at Keren Hayesod Hall, Jewish Agency Building, Jerusalem. Admission free.
Jerusalem Biblical Zoo, Schneller Wood Romema. Tel. 223232. 7.30 a.m.-6.30 p.m.
A Stone in David's Tower. Sound and Light Show in Jerusalem. Dialogue — Yehuda and Arnon Adar. Music: Noam Sheriff. Every evening except Friday, 7.30 p.m. in Hebrew; 9.45 p.m. in English. Additional show at 10 p.m. — Mon., Tues., Wed., Sat. in English, Sun., Thurs. in French. Tickets: Jerusalem agencies and Citadel box office (evenings). Please come warmly dressed.

FRIDAY, SATURDAY
— JERUSALEM —

Tonight, at 8.45, there will be an Oneg Shabbat in English at Hechal Shlomo. Rabbi Dr. Mendel Lewitten and Mr. Yehuda Avner of the Ministry for Foreign Affairs, will speak. Cantor Arye Goldberg will conduct the community singing. The Malave Malka programme will take place tomorrow, at 8.30 p.m. Cantor Yehuda Landner will sing. A film on religious life in Israel will be shown. Mr. Yitzhak Rabin of the Ministry for Foreign Affairs will speak on the political situation in the Middle East. All welcome.
Rabbi Moshe Rosdkowicz, Jerusalem — Lecture by Sir Robert Mayer, Sat., July 21 at 5 p.m., on "The New Musical Britain."

— TEL AVIV —

Tel Aviv Museum, Sderot Shaul Hamelech. Exhibitions: Ya'acov Agam paintings, sculptures (Jacks Hall, Haft Hall). Graphic work of Joan Miro (Hall No. 8, New Building). Contemporary Japanese Prints. The Museum Collections (Meyerhoff Hall, Ingiom Hall, Haft Hall). Hours: Sun., Mon., Wed., Thurs. 10 a.m.-1 p.m.; 4-7 p.m. Fri.: 10 a.m.-2 p.m. Sat.: 4-7 p.m.
Helena Rubinstein Pavilion, 6 Rehov Tarsat, Shimon Avny — Paintings.
Museum Ha'aretz: Nassau Aviv, (1) Glass Museum; (2) Kadman Numismatic Museum; (3) Ceramics Museum; (4) Museum of Ethnography and Folklore; (5) Museum of Science and Technology; (6) Tel Qasaile Excavations; (7) Alphabet Museum; Wed. — 10 a.m.-8 p.m., Sun., Mon., Tues., Thurs. 10 a.m.-5 p.m.; Fri. 10 a.m.-1 p.m. 26 Rehov Bialik; (8) Museum for the History of Tel Aviv; Sun to Thurs. — 9 a.m.-1 p.m. Fri. — 9 a.m.-1 p.m. Sat. — closed. 16 Mifrais Shlomo Yafo; (9) Museum of Antiquities of Tel Aviv-Jafo; Sun., Mon., Tues., 10 a.m.-5 p.m. Fri. 10 a.m.-1 p.m.
Conducted Tours: —
a Tel Aviv University
Free conducted tours in English, of RAMAT AVIV CAMPUS daily except Saturday. Assembly point at University at 10.30 a.m. Public Relations Dept. — Transportation — by public buses 26, 25, 76, 20. Free transportation of Mondays and Wednesdays from hotels: 9.30 a.m.-Tadmor, Sharon, Acadia, Validor. 10 a.m. — Sheraton, Hilton, Ramat Aviv, Samuel Astor, Dan, Park, Deborah, Adiv Ami Shalom, Bazel. For further details Tel. 416111. Public Relations Dept.
Bar-Ilan University Daily for free transportation please call public relations Tel. 737461.
Mizrahi Women's Organization of America and Canada, 16, 18 Rehov Dov Hos, Tel Aviv call Tel. 220187, 245106; Jerusalem, 223646, 531608; Haifa, 64638; Beersheba, 3171.
Hilton-Tel Aviv: H. Stern's duty-free jewellery, international guarantee, Government-approved.
ORT ISRAEL: for visits please contact: ORT Tel Aviv, Tel. 762291-5; ORT Jerusalem, Tel. 283676; ORT Haifa, Tel. 84027; ORT Netanya, Tel. 23433.
National Religious Women's Organization Mizrahi and Hapoel Hamizrahi Women in Israel, 166 Rehov Ibn Gvirol, Tel Aviv; call Tel. 03-446314, 03-788942, Jerusalem — Tel. 02-30620, 02-35282. Mondays, Wednesdays guided tours through Neve Sara Horang Complex, Bnei Brak.
Moetzet Hapoalot — Pioneer Women:
Courtesy tours Sunday through Thursday 9 a.m. Tel Aviv, Histadrut Bldg., 93 Rehov Arlosorov, Tel. 261111; Jerusalem, Beit Hillahava, Rehov Hissar Hamodai, Katamon, Tel. 81816; Haifa Community Centre, 14 Rehov Zahal, Kiryat Eliezer, Tel. 522254. Phone for reservations. Women's League for Israel, 37 King George, Tel Aviv. Conducted tours of 347167; Jerusalem — 38240; Haifa — 665177; Netanya — 23584.
Wize Club, 116 Rehov Hayarkon, Tel. 232939, 8 a.m.-3 p.m.
Canadian Hadassah-WIZO Office, 116 Hayarkon, Tel. 297060, 8 a.m.-2 p.m.
Hadassah Club, 80 Rehov Hayarkon, Tel. 56099.

— HAIFA —

Hadassah Club, Youth Aliya office, 209 Rehov Hameginim, Tel. 42481, 64876.
Goldman Art Gallery, 93 Sd. Hanassi, Haifa. Exhibition: Gallery Collection. Open daily, 10 a.m.-1 p.m.; 4-7 p.m.; 8-10 p.m.; Sat., 11 a.m.-1 p.m.; 8-9.30 p.m.
Kikoloj Art Gallery, 40 Rehov Einstein, Haifa.
Summer exhibition of Gallery Collection. Bak, Levanon Yanku, Fishson, Holzman Kozsonogi, Metrovits, Goldberg, Rosenhaus, Shor and other famous artists.
Nahmani Art Gallery, 90 Sd. Hanassi, Haifa. Exhibition of graphics by Clavé Yvral, Dali, Fini, and others:

SATURDAY

— JERUSALEM —

Organ Music by Philip Regev every Saturday at 11.30 p.m. Y.M.C.A. Auditorium. Public welcome.
Melave Malka, 8.30 p.m. at Hechal Shlomo, 58 Rehov King George.

Israel Theatres

Haifa Municipal Theatre
ENTER A FREE MAN
Comedy
Haifa
Sat., July 28
Sun., July 29
LILLY GAMM
Amusing, refreshing literary cabaret — Na'aman Ben-Ami
Ma'ariv
Tel Aviv, Cameri
Wed., Aug. 1
STAGE 2
STATUS QUO VADIS
Documentary review
Haifa
Sat., Aug. 4
DIFFICULT PEOPLE
A kind of comedy
Jerusalem
Binyenei Ha'ooma
Haifa
Mon., July 30
Ensure a seat
Take a subscription for the 1973/74 season
Available till Aug. 1

The Cameri Theatre
Last 10 days before summer intersession break
SCAPEGOAT
by Nissim Aloni
Tel Aviv
Sat., July 28
Sun., July 29
Mon., July 30
ENTER A FREE MAN
Comedy
Haifa
Sat., July 28
Sun., July 29
Mon., July 30
JACOBI AND LEIDENTAHL
(temporary name)
Tzavta
Sat., July 28, 8.30, 10.30
A HAPPY EVENT
Tzavta
Sun., July 29
Haifa Theatre performance
LILLY GAMM
Tel Aviv
Wed., Aug. 1
Thurs., Aug. 2

Habimah
CAT ON HOT TIN ROOF
Tel Aviv, Large Hall
Sat., July 28, 8.30
Thurs., Aug. 2, 8.30
EVERYTHING IN THE GARDEN
Tel Aviv, Small Hall
Sat., July 28, 8.30
Sun., July 29, 8.30
MERRY WIVES OF WINDSOR
Tel Aviv, Large Hall
Mon., July 30, 8.30
BUSMAN AND LENA
Tel Aviv, Small Hall
Mon., July 30, 8.30
OLD TIMES
Tel Aviv, Small Hall
Sat., Aug. 4, 8.30
TO DIE OF LAUGHTER OR LOVE OF THE HANGMAN
Habimarief
July 27, 9.30
July 28, 9.00
Box Office
Tel. 283763, Tel Aviv

BATSHEVA dance company
After their return from a foreign tour
ISRAEL FESTIVAL 1973 PERFORMANCES
JERUSALEM, Binyenei Ha'ooma, TOMORROW, July 28, 9.00
HAIFA, Shavit, Monday, July 30, 9.00
TEL AVIV, Nahmani, Tuesday, July 31, 8.30

the israel museum, jerusalem

THIS WEEK AT THE MUSEUM

Film: "Ridge of the West" — Jewish daily life in the Mellah, large cities, the Atlas mountains, and near the Sahara. Free for visitors: Sun., Tues., Wed. 4 p.m. (Heb.); 5 p.m. (French); Mon., Thurs. 11 a.m. (Heb.); 12 noon (French).
"Computer aided design in architecture." A film shown in the design pavilion: Sun., Mon., Wed., Thur. 3 p.m.; Tues. 7 p.m.
Demonstration of interactive graphics using computer G740 in the design pavilion: every Monday, 4.30 p.m.

Tuesday, July 31, 1973, 8 p.m. — EXHIBITION OPENING
Douglas Huebler
Location, duration, and variable pieces 1968-73
(The Billy Rose Art Pavilion).
Friends of the Israel Museum are cordially invited

Tuesday, July 31, 1973, 6 and 8.30 p.m. — ART FILM CLUB*
"The French Connection" (U.S.A., 1971).
Director: William Friedkin
With Gene Hackman, Fernando Rey

Monday, Aug. 6, 1973, 5 p.m. — GALLERY TALK
In the exhibition "Jewish Life in Morocco"
Mrs. Aviva Muller-Lancet

Thursday, Aug. 2, 1973, 5 and 5 p.m. — YOUTH WING FILM CLUB
"Cup Fever"
Recommended for children aged 8—12

EXHIBITIONS
Douglas Huebler — Environment (Billy Rose Pavilion, from July 31) C
Shlomo Koren — sculptures (Ida Crown Plaza) C
Picasso and his environment (Cohen Hall) C
Jewish life in Morocco — (Spertus, Goldman-Schwartz & Weinstein Galleries) C
"Introduction to Design" (Isadore and Sarah Paievsky Design Pavilion)
"Coins current in Eretz-Israel from the mid-fourth cent. BCE to the present day" (Numismatic section)
Inscriptions Reveal — Special Exhibit at Rockefeller. C
C—Catalogue for sale

SPECIAL EXHIBIT
Decorative synagogue carpet, Turkey, 17th century
Gift of Mr. Robert Franses and sons, London, to the Friends of the Art Museums of Israel in Great Britain.
* Art Film Club — 8.30 p.m. performances are for members. Remaining seats will be sold to non-members after 8.30 p.m. Tickets will be sold starting Sun. for the current week.

REGISTRATION FOR 1973/4 CLASSES
Museum members: July 26-30
Non-members: August 1
Sun., Mon., Wed., Thurs. 10 a.m.-12 noon; 2-4 p.m. at the Youth Wing office
Participation: IL45 per year (payable in advance)
Fees: Membership for children: IL8—IL46 for the whole year
IL15 for special short courses (3 months)

VISITING HOURS
Sun., Mon., Wed., Thur. — 10 a.m. — 9 p.m.
Tues. — 10 a.m. — 10 p.m.
Shrine of the Book — 10 a.m. — 10 p.m.
Israel Museum — 4 p.m. — 10 p.m.
Rockefeller Museum — 10 a.m. — 5 p.m.
Fri. Sat. — 10 a.m. — 2 p.m.
Library: open weekdays visiting hours.
Granoff Study Room: open: Sun., Mon., Wed., Thurs., Fri. 11 a.m. — 1 p.m. Tues. 4 p.m. — 8 p.m.

The Israel National Opera
LAST PERFORMANCES
Tel Aviv: 28.7; 31.7.
CARMEN
by BIZET
A NIGHT IN VENICE
Nazareth: 28.7
SPECIAL PERFORMANCE . . .
DIE FLEDERMAUS
OPERETTA by J. STRAUSS
Tel Aviv: 1.8; 4.8; 11.8; 13.8; 15.8
Jerusalem — 2.8 & Haifa — 16.8
HANSEL AND GRETEL
Russian and Rumanian Dances
Nof Sheon — 3.8 & Yavniel — 7.8

food for thought ?
THE JERUSALEM POST

This week at the Tel Aviv Museum

27—29 Sderot Shaul Hamelech)

EXHIBITIONS
★ YAACOV AGAM, — paintings, sculptures (Jacks Hall, Haft Hall)
Tuesday, July 31, 7 p.m.: A Special Gallery Talk at the MIRO exhibition
★ The Graphic Work of JOAN MIRO (Hall No. 8)
★ Contemporary JAPANESE Prints
★ The Museum Collections (Meyerhoff Hall, Ingiom Hall, Haft Hall)
The Helena Rubinstein Pavilion (6 Rehov Tarsat, Tel. 257196)
★ SHIMON AVNY Paintings
Saturday, July 28, 7.30 p.m.: A Special Gallery Talk at the exhibition with SHIMON AVNY
The exhibition will close on Saturday, August 11.
The Helena Rubinstein Art Library (New Building)
Open: Sunday—Thursday: 10 a.m.—1 p.m.; 4—7 p.m.
Friday: 10 a.m.—1 p.m.

★
FILMS
OF FREDERICO FELLINI

Tuesday, July 31, 8.30 p.m. — Le Notti di Cabiria (Night of Cabiria — Italy, 1957)
Director: Fredrico Fellini
With Giulietta Masina, Francois Perier

Thursday, August 2, 8.30 p.m. — La Dolce Vita (Italy, 1959)
Director: Fredrico Fellini
With Marcello Mastroianni, Anita Ekberg, Anouk Aimee, Alain Cuny

Tuesday, July 31, 4.30 p.m. — A Special Film for the Summer Vacation
Five Have a Mystery
in Naive

★
TICKET FOR THE EVENTS:
Available at the Museum ticket office.

★
VISITING HOURS:
Sunday, Monday, Tuesday, Thursday: 10 a.m.—1 p.m., 4—7 p.m.
Wednesday: 10 a.m.—1 p.m., 4—10 p.m.
Friday: 10 a.m.—2 p.m.
Saturday: 9.15 a.m.

SUNDAY!



Enjoy Sheraton's generously loaded Buffet tables—eat as much as you can—and after dinner visit the Magic Carpet Night Club. One all inclusive price: IL45.— (including taxes)

★ OSHIK LEVI
The popular Israeli song star

★ CHOCOLATE MINT CHEWING-GUM
The popular female trio

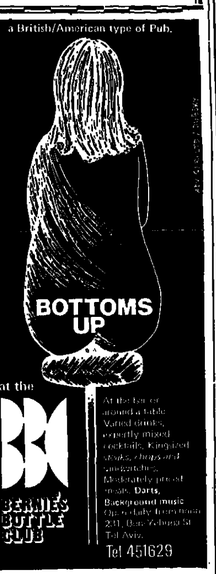
★ The Sheraton Dance Band
Every Wednesday at 5 p.m. Fashion Show, Tea, and the full Night Club Floor Show.
Every Saturday at 5 p.m.—the best dancing in town and the full Night Club Floor Show. IL15.— per person (including taxes)

Sheraton-Tel Aviv Hotel
SHERATON HOTELS AND MOTOR INNS, A WORLDWIDE SERVICE OF ITT

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Awareness, gestalt, bioenergetics. Evening (ongoing) and weekend (marathon) groups. Also singles and couple groups, and group for immigrants.
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Kfar Shmaryahu. Tel. 03-987368

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SUMMER SESSION
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• Total Theatre Performance
Classes begin August 1. Tel. 02-34247

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THE ISRAEL CINEMATIQUE
Tel Aviv-Yafo Municipality
Youth and Culture Dept.
Tel Aviv University Faculty of Arts and Communications
The Israel Film Archives, Haifa

Sat., July 28, 7 p.m.
HOW WONDERFUL — Amos Keinan
THE COUNT — Charlie Chaplin
ROMEO AND JULIET — Zeffirelli
At 8.30 p.m.
INTERVIEW WITH MELOSH
FORMAN — Mira Wytgarten
TAKING OFF — Melosh Forman

These films will also be shown on Monday and Thursday, in a different order at 6.30 and 9.00 p.m. (details in the press and on notice boards).
Registration of new members and sale of tickets at the CINEMATIQUE from 6.00 p.m.

Tel Aviv Central Horaiya, Lehiyot Fainsmith, Tel 241251
Buses: 12, 18, 19, 20, 21, 22, 55, 61, 62, 66

HAARETZ MUSEUM TEL AVIV
CERAMICS MUSEUM
Phillistine Temple at Tel Qasile
EXHIBITION OF FINDS
VISITING HOURS:
Sun., Mon., Tues., Thurs. 10 a.m. — 5 p.m.
Wed. 10 a.m. — 8 p.m.
Fri. 10 a.m. — 1 p.m.
Sat. and Holidays 10 a.m. — 3 p.m.

BLACK ANGUS STEAK HOUSE
Under New Management
Try our Steaks, Southern Fried Chicken, American Style Jumbo Beef Burgers, English Fish and Chips, etc.
A NEW CONCEPT: THE CUSTOMER COUNTS!!
35 Rehov Sokolov, Ramat Hasharon, Tel. 03-779000

THE ISRAEL FESTIVAL 1973
JULY 27 — AUGUST 3

ITZHAK PERLMAN, violin
PINCHAS ZUKERMAN, violin and viola
EUGENIE ZUKERMAN, flute
PROGRAMME:
Mozart — Duo in G major, K. 423
Beethoven — Serenade in D major, op. 25
Spohr — Duo for 2 violins
Ein Hod: July 27—Amphitheatre—9 p.m.

LITURGICAL MUSIC
HAIFA SYMPHONY ORCHESTRA
Conductor: DENNIS MICHNO
with the Z.O.A. Choir,
Joe Friedland conductor
Cantors: Norman Belink, Robert Bloch, Summer Crocker, Ramon Gilbert, Baruch Goldorf, Edward Graham, Paul Kwartin, Harold Orbach, Seymour Schwartzman, Raymond Smolover, Ephraim Steinhauer, Alex Zimmer
Guest cantors: Mischa Alexandrovich, Jacob Barkin, David Kusevitsky
Guest Singers: Christine Ambrose, William Caniff, Arthur Sjorgen, Neil Raber
DATE: July 28 — Mann Auditorium — 9 p.m.
July 31 — Caesarea — The National Park, Roman Theatre — 8.30 p.m.
Aug. 2 — Jerusalem — Binyenei Ha'ooma — 8.30 p.m.

MANITAS DE PLATA, guitar
with LOS BALIARDOS
Personal Manager: André Bennard
PROGRAMME: Improvisations on flamenco, fandango and buleria themes
DATE: July 28 — Caesarea — The National Park, Roman Theatre — 9 p.m.

BATSHEVA DANCE COMPANY
PROGRAMME: "Divertissement — In the Playground of the Zodiac" — Choreography — W. Louther
"Corners — Choreography — R. Schonfeld
"Transition" — Choreography — M. Sharon
"Percussion Concerto" — Choreography — N. Morrice
July 28 — Jerusalem — Binyenei Ha'ooma — 9 p.m.
July 30 — Haifa — Municipal Theatre — 8.30 p.m.
July 31 — Tel Aviv — Nahmani Hall — 8.30 p.m.

ISRAEL BROADCASTING SYMPHONY ORCHESTRA
Conductor: LUKAS FOSS
With the Emek Hefer Choir —
Director: Maya Shavit
Men's Z.O.A. House Choir —
Director: Joe Friedland
Soloists: Bruiana Goldenthal, soprano — Judith Laszerovich, soprano — Stella Richmond, soprano — Helen Watts, contralto — Menasse Hadjes, tenor — Victor Schwartz, tenor — Tibor Herdan, baritone — Isser Bushkin, bass
PROGRAMME: Mozart — "Idomeneo" excerpts
Stravinsky — "Oedipus Rex"
July 29 — Caesarea — National Park, Roman Theatre — 8.30 p.m.

THE ISRAEL PHILHARMONIC ORCHESTRA
Guest Conductor: LEONARD BERNSTEIN
PROGRAMME: Brahms Symphony No. 3 in F major, op. 90; Symphony No. 1 in E minor, op. 68
July 30 — Mann Auditorium — Tel Aviv — 8.30 p.m.
Aug. 1 — Jerusalem — Binyenei Ha'ooma — 8.30 p.m.
(Note: Tickets for these concerts are available only through the I.P.O. Office.)

THE ISRAEL CHAMBER ENSEMBLE
UNDER THE DISTINGUISHED PATRONAGE OF H.E., PRESIDENT OF THE STATE OF ISRAEL, PROFESSOR EPHRAIM KATZIR
Conductor: PINCHAS ZUKERMAN
Soloists: Izhak Perlman, violin — Pinchas Zukerman — violin
PROGRAMME: Mozart — Violin Concerto in G major, K. 216; Concertone in G major, for 2 violins, K. 190; Serenade in D major, K. 250 (Haffner)
Aug. 1 — Tel Aviv — Mann Auditorium 8.30 p.m.
Aug. 2 — Caesarea — National Park, The Roman Theatre — 8.30 p.m.

THE NEW ISRAEL STRING QUARTET
ALEXANDER TAL, violin
RAPHAEL MARKUS, violin
ZEEV STEINBERG, viola
YAACOV MENSE, cello
with IZHAK PERLMAN, violin
JOSEPH KALICHSTEIN, piano
PROGRAMME: Schubert — Fantasy in C major, op. 159
Haydn — String Quartet in G major, op. 77, No. 1
Tal — String Quartet, No. 8
Chausson — Concerto in D major, for violin, piano and String Quartet, op. 21
Aug. 3 — Ein Hod Amphotheatre — 9 p.m.

RECITAL THIS WEEK
DAVID BAR ILLAN, piano
PROGRAMME: Mendelssohn — Rondo Capriccioso, op. 14
Weber — Sonata in A-flat major, op. 39, No. 2
Beethoven — "Eroica" Variations in E-flat major, op. 35
Ben-Haim — Pieces for Piano, op. 34
Liszt — Ballade in B minor, No. 2
Liszt — Nocturne "En Reve" — Gnomenreigen — "Dante Sonata"
July 29 — Tel Aviv Museum, Leon and Mathilde Recanati Auditorium — 5 p.m.

YOSSI ZIVONI, violin
Jonathan Zak, piano
PROGRAMME: Schubert — Sonatina in D major, No. 1
Bartok — Sonata for violin
Seter — Suite for violin
Brahms — Sonata in D minor, op. 108
July 30 — Tel Aviv Museum, Leon and Mathilde Recanati Auditorium — 5 p.m.

VLADIMIR LANCMAN, violin
Alice Lancman at the piano
PROGRAMME: Handel — Sonata in D major, No. 4
Brahms — Sonata in D minor, op. 108
Beethoven — Romance in F major
Beethoven — Sonata in A major, op. 47 ("Kreutzer")
July 30 — The Jerusalem Khan — 8.30 p.m.

PNINA SALZMAN, piano
PROGRAMME: Schumann — Sonata in F-sharp minor, op. 1
Seter — Soliloquio
Liszt — Sonata in B minor
Aug. 2 — Tel Aviv Museum — Leon and Mathilde Recanati Auditorium — 5 p.m.

IRENA ZARITZKAYA, piano
PROGRAMME: Scarlatti — 6 Sonatas
Haydn — Sonatas in C minor and in D major
Chopin — 24 Preludes, op. 28
Aug. 2 — The Jerusalem Khan — 8.30 p.m.

Tickets for all concerts available at leading ticket agencies, and at theatre box offices before the performances.
Tourists may purchase tickets at Government Tourist Offices in Tel Aviv and Jerusalem
Transportation to Caesarea by Egged Tours:
From Tel Aviv: Rehov Hayarkon, opp. Hilton Hotel, 6.15—7.00 p.m.
From Netanya: Egged Bus Station, 6.45—7.30 p.m.
From Haifa: Golel Bonch Square, 6.45—7.15 p.m.